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Vol. 14

THE SIXTY-SEVENTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED in 1841 . . . . . .

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THE

REID SYMPHONY ORCHESTRA

FOURTEENTH SEASON

BOSTON PUBLIC LIBRARY

FIRST CONCERT

THURSDAY, 31st October 1929

PROGRAMME

WITH NOTES BY D. F. T.

PRICE ONE SHILLING

University of Edinburgh.

THE SIXTY-SEVENTH SESSION OF

REID ORCHESTRAL CONCERTS

INSTITUTED IN 1841

REID SYMPHONY ORCHESTRA

FOURTEENTH SEASON

FIRST CONCERT

USHER HALL, THURSDAY, 31ST OCTOBER 1929

at 8 p.m.

Conductor and Solo Pianist

PROFESSOR DONALD FRANCIS TOVEY

Leader of Orchestra—Mr. WATT JUPP

Concert under the direction of

PATERSON, SONS & CO. LTD., 27 George Street, Edinburgh

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Session 63-68
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PROGRAMME

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1. SLAVONIC RHAPSODY in D major, for Orchestra (Op. 45, No. 1) *Dvořák*

2. CONCERTO for Pianoforte and Orchestra, in A major - - *D. F. Tovey*

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3. OVERTURE to "Comala," - - - - - *Ian Whyte*

4. SYMPHONY in E flat, Salomon No. 1 ("With the Drum-Roll") *Haydn*

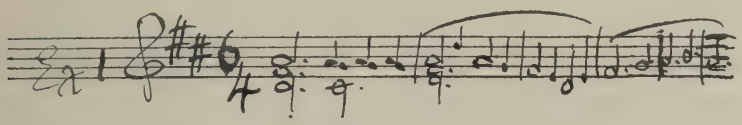
5. PRELUDE to *The Mastersingers* - - - - *Wagner*

NOTES BY D. F. T.

I. SLAVONIC RHAPSODY in D major, for Orchestra (Op. 45), No. 1 - - - - - - *Dvořák*

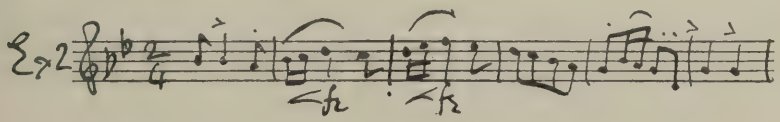
Dvorák's three Slavonic Rhapsodies show his naïve genius in its most amiable light, when his mastery and inventiveness in form and matter had already attained ripeness and the world had not yet told him how naïve he was.

Muffled drums begin with a rhythm that slowly puts itself together, and then the wood-wind begin a rustic melody in Dvorák's characteristic trailing cast of sentence—



The tone is reedy to astringency, like an idealised harmonium; and Journalism itself knows not what would have been said by the anti-Brahms critics if Brahms had ever scored so thickly and roughly. His friends would probably have made matters hopeless by denying the thickness and roughness of this passage; whereas the real defence is that it is typically rustic, as the American tourists, used enough to sublime scenery in their own Rockies, said of the view of the Jungfrau by moonlight.

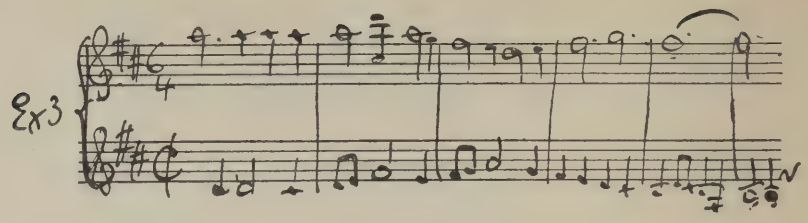
After a spacious exposition with picturesque companion-themes in foreign keys, and *grandioso* climaxes in which Dvorák is at least as majestic as a Mace-Bearer, there is a change to a darker key, and a march sets in—



Its manner is dignified as far as the quotation goes; but Mace-Bearers should not be required to hustle; and the procession, which we may take to be mounted, has an alarming tendency to stampede.

Through all the vicissitudes of humour the music remains inveterately poetic, and every modulation and every device of form is perfectly balanced.

The obvious goal of the design is to combine the two themes in brazen triumph—



Yet the end is an exquisite die-away in the clouds, over the pulsations of the rhythm of the muffled drums.

II. CONCERTO for Pianoforte and Orchestra, in A major - *D. F. Tovey*

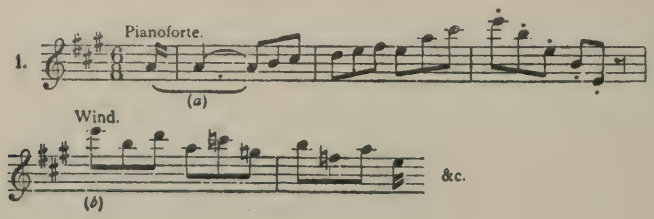
Solo Pianoforte—PROFESSOR TOVEY.

Conductor—MISS MARY GRIERSON, MUS. DOC.

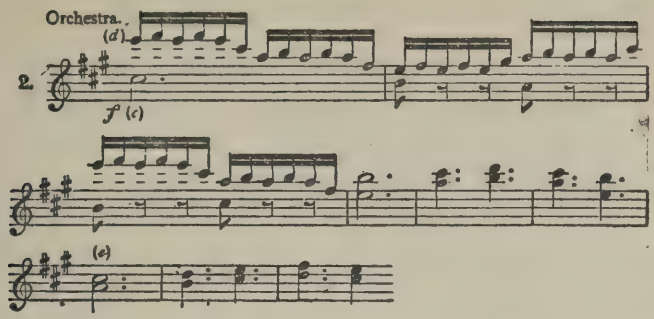
(Analysis by Miss GRIERSON.)

Professor Tovey is one of the few living composers to whom the accepted classical forms offer possibilities of development and a means of individual expression. It is not too much to characterise his use of these forms as masterly, and his sensitive idiom as the product of a mind in which the most amazing scholarship serves but never obscures the artistic purpose. The Pianoforte Concerto is so far the only work in concerto form which Professor Tovey has produced, and it displays the love of strong rhythmic figures and the slightly modal flavour of harmonic progression which is characteristic of his style. It provides, as might be expected of a work by a brilliant pianist, a solo part of very considerable technical difficulty which is both grateful and exciting to the player, but in which the composer, contrary to many brilliant pianists, rigorously suppresses any tendency on behalf of the solo part to indulge in technical display which would weaken the vitality of the design.

From the outset of the first movement, when the pianoforte fiercely states the first phase of the opening theme, the work moves on lines of heroic grandeur. Having in a few bars asserted itself—



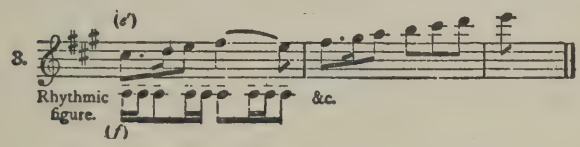
the Pianoforte then allows the Orchestra to proceed—



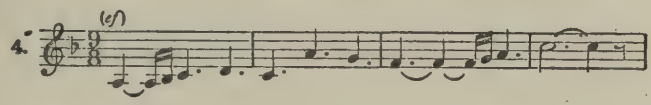
with the magnificent progression of themes which makes up the first *tutti* or *Ritornello.*

[In the absence of a detailed analysis it will be found that reference to the lettering of the figures of various themes will help towards an understanding of this closely knit movement; particular note should be made of the rhythmic figures (*a*) and (*f*), which dominate the whole design.]

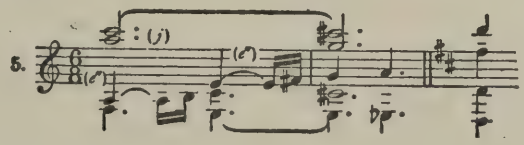
To a vigorous theme accompanied by the urgent rhythmic figure (*f*)—



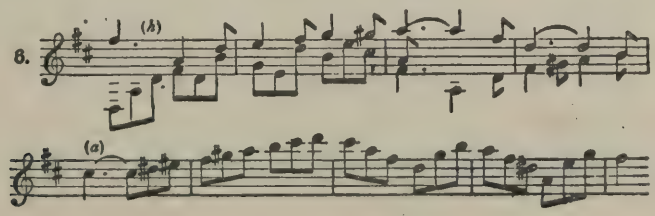
there succeeds, by a dramatic change of mode, a broad melody in F major—



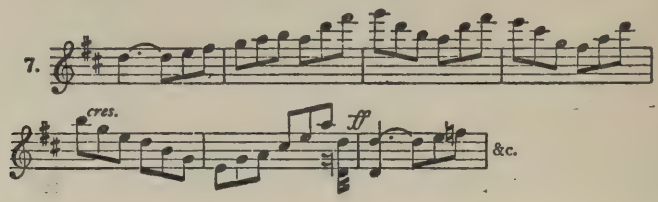
Two significant steps—



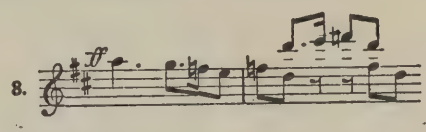
lead to D major and a gently swinging new theme—



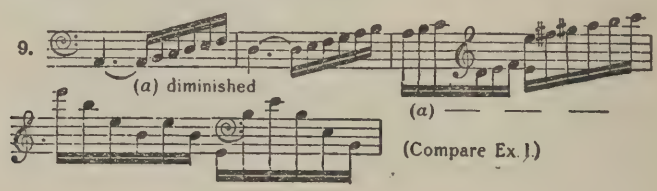
As this is dying away soft suggestions of the opening phrase rise quietly from the depths of the orchestra, reaching the surface and a new vigour with—



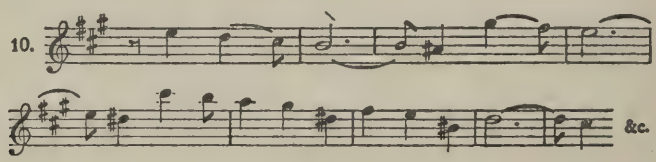
A sudden plunge into the minor brings a climax and a fierce little dialogue which makes pretence at a *fugato*—



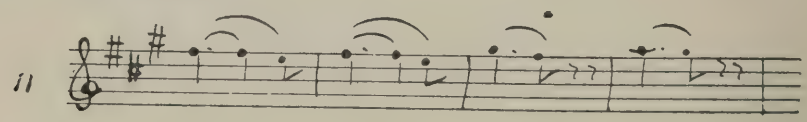
As it subsides the Pianoforte enters with a sweeping downward scale, and proceeds in the minor with a sombre derivation of the first theme—



The storm soon subsides in the wistfulness of a new theme—



The lovely final cadences—



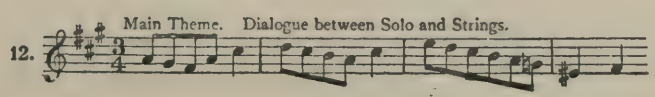
lead quietly back to the first theme (Ex. 1, (*a*) softly underlined by the orchestra), which acquires added dignity from the tranquillity and breadth of the pianoforte statement. The solo instrument now proceeds to deal with the material of the orchestral *Ritornello* on the lines of the usual classical Exposition. The transition themes follow (Exs. 2 and 3), the latter with a change of time to 9/8, and then a gleam of solemn and distant light—a soft phrase on the flat

super-tonic—throws into warm relief the noble beginning of the second subject (Ex. 4), now in E major and with fresh continuations. Ex. 5 is then greatly expanded, and there follow Exs. 6 and 7 stormily in C sharp minor, rising to a climax as the pianoforte concludes. The orchestra then bursts out with the end of Ex. 7, followed by Ex. 8. thus completing the Exposition in the same manner as the first *Ritornello.*

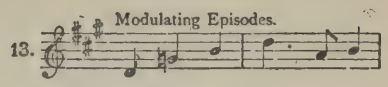
At the point where before the pianoforte entered, and where the development may now be expected to begin, the downward scale is heard in the strings and the orchestra proceeds energetically to work out the solo themes (Exs. 9 and 10). At a quiet moment the pianoforte re-enters ; there is a brief reappearance of the first theme—commencing with infinite calm—and then a development between the pianoforte and orchestra of Exs. 10 and 11 in close imitative sequence on a rising crescendo. Presently the drums enter with the rhythm (*f*) (Ex. 3) on the tonic *A*, while (*b*) (Ex. 1) is tossed about by the strings *pizzicato.* On the crest of the ensuing climax the recapitulation swings in with the main theme (Ex. 1) thundering in the bass. The continuation closely follows the lines of the Exposition, the second subject being now in A major and F sharp minor instead of E major and C sharp minor. A notable detail is the pianoforte version of (*c*) (Ex. 2), in terms of the rhythm (*f*).

Ex. 8, which rounded off the first Ritornello and the Exposition leads to a spacious Coda founded on the opening *tutti.* Ex. 3, commencing in E major, brings in its train, with majestic pianoforte chords, the beginning of the second subject, Ex. 4 in C thereby balancing with the complementary key its appearance in F in the first Ritornello. Exs. 5 and 6, the latter not in its entirety, follow with great serenity in the tonic ; the soft suggestions in the bass of the opening theme appear in augmented form in the solo instrument, and, rising through three octaves to the surface, are followed by part of Ex. 7 with lovely pianoforte colour. There is a gentle cadence phase founded on Ex. 11, and then—still very softly—the first two bars of Ex. 1 appear in the bass simultaneously with a derivative of (*d*) in the pianoforte and (*a*) in the drums and brass. Gathering strength with each repetition, the climax is reached with a triumphant antiphonal statement by orchestra and pianoforte of the first theme, and the movement ends boldly with the rhythmic figure (*f*).

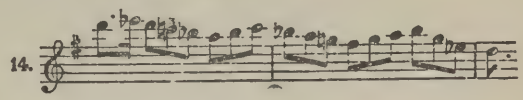
After the glowing, not to say defiant, strength of the first movement, comes the appropriate, but none the less terrible, reaction of a slow movement of the most touching loveliness, which seeks for comfort and finds none. The main theme is divided in dialogue between the solo and the strings—



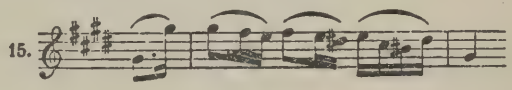
Following on a broad opening paragraph is a momentary gleam of hope in a new key—



which, however, is immediately quenched—

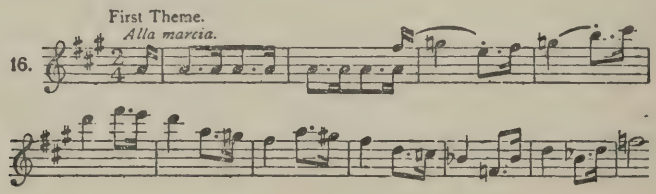


Modulating in the opposite direction, the two themes are repeated, and rise to a climax with Ex. 13 in C sharp minor. Starting bravely in the major, but failing to maintain its more cheerful mode, a new theme is heard in the clarinets—

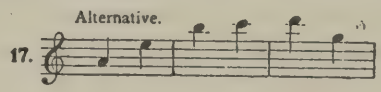


and answered by pianoforte. Commencing in A major, Exs. 13 and 14 return with added details of accompaniment, and rise more rapidly to a greater climax than before, finally bringing Ex. 15 back in the tonic key. Presently the opening theme returns with beautiful new scoring, and the movement ends with quiet allusions to Exs. 13 and 14.

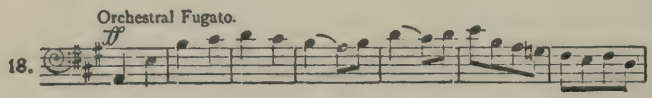
The Finale commences with a soft and energetic rhythmic figure on trumpets and drums, while the pianoforte gives out a rondo theme with a strong leaning towards the sub-dominant side of the key—



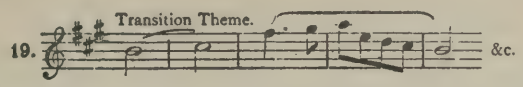
It is followed immediately by a second theme with syncopated accompaniment—



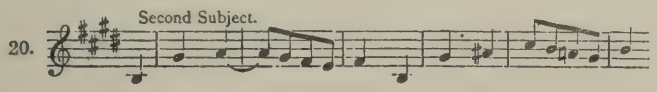
The whole orchestra then bursts out *ff* with Ex. 16, and concludes with a very decisive tonic and dominant cadence, to which succeeds immediately a vigorous *fugato*—



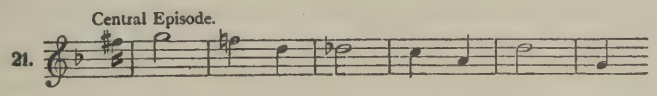
The pianoforte enters gaily in its upper register (note the impudent diminution of the *fugato* theme), and presently settles to a flowing transition theme which is treated canonically—



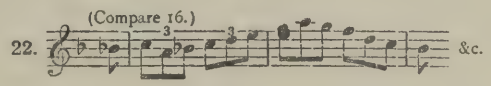
This leads, after a surprising little outburst in octaves, to a fine second subject in E major, the opening of which is given to the horns, supported by a chime-like pianoforte accompaniment—



(Note the A sharp.) The end of the pianoforte statement of Ex. 20 plunges into the darkness of a distant key—the theme still swinging in the horns ; after further modulation, a shimmering chromatic scale emerges, and faint allusions on trumpets and drums to the opening rhythm presage the return of the Rondo theme, which slides quietly in from the sub-dominant. Ex. 17 follows, and leads to a new episode—



The pianoforte takes up the opening bars of the *fugato* theme, but presently arrives at a variation in F major of the Rondo theme itself—



There is considerable development of these three themes, the end of Ex. 22 eventually precipitating a climax. Without interpolation of the Rondo theme, although its prevailing rhythm has been heard in the drums beneath the rising chromatic octaves with which the pianoforte fades out, return is made to the tradition theme (Ex. 19) in the tonic, followed by a regular recapitulation of the second subject. The shining chromatic scale again brings back the Rondo theme (with pianoforte variation), and out of the tonic and dominant cadence arises the *fugato*, now combining with Exs. 20 and 22 in the guise of a cadenza for the solo instrument. The rising chromatic octaves which terminated the development are heard again (along with Ex. 21 and the drum rhythm as before), but now *crescendo*, and lead to a Coda which at once takes the bit between its teeth and brings the work to a rapid and brilliant conclusion with variants of Exs. 16 and 18.

INTERVAL.

3. OVERTURE to "Comala" - - - - - *Ian Whyte*

Conducted by the Composer.

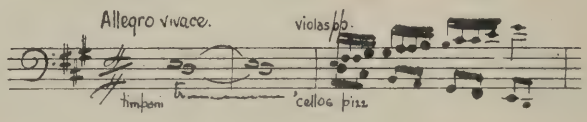
Mr Ian Whyte was born in 1901 at Dunfermline. Becoming a scholar in music under the Carnegie Trust, he studied composition at the Royal College of Music in London. He has been accompanist to the B.B.C. in Glasgow, and is now organist to Lord Glentanar at Aboyne.

Mr Whyte's *Comala* is an opera on an Ossianic subject, and its overture is, without committing itself to anything not musically self-explanatory, an argument of the opera. Or rather, it is, as the composer says, an "index"; not a chronological sequence of events.

Comala (which signifies "the maid of the pleasant brow") was the daughter of Sarno, King of Inistore, in the Orkney Islands. Her story will be found in the poems of *Cath-loda* and *Comala* as conveyed to us (so the wise call it) by James M'Pherson.

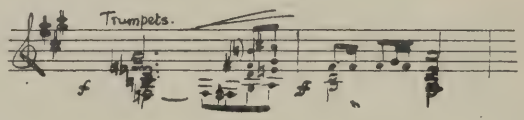
Mr Whyte cites the beginnings of four main themes: the opening, preceded by a drum-roll—

(1)



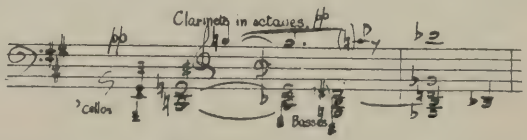
the martial song of Fingal and his men—

(2)

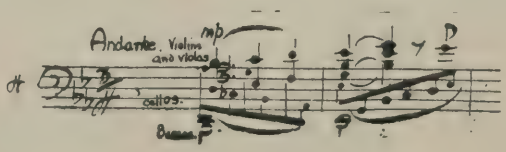


some mysterious harmonies suggesting an important scene of prophecying—

(3)



and a broad melody which is the Maid of the Pleasant Brow herself—



This fourth example makes a slow movement in the middle of an overture that otherwise proceeds at a lively pace and with brilliant and sparkling orchestration throughout. There are many more themes than these four, and these quotations are merely the first figures of well-proportioned and flowing paragraphs.

To the conductor and players the rhythm imposes a constant strain on the attention, for there are seldom more than a few consecutive bars of the same length, and the constant changes are rendered practicable only by the fact that the quaver, a unit of only half a beat, remains constant throughout. This, however, will not concern the audience. The irregularities do not destroy the momentum of the whole, as they would in the hands of a composer with less talent; and their total effect is rather to give a feeling of a flow of extempore narrative. The work, though by no means easy, well rewards the trouble of securing an adequate performance.

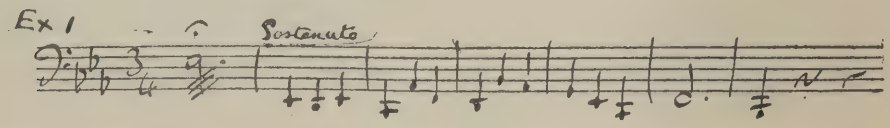
IV. SYMPHONY in E flat, Salomon No. 1 ("With the Drum-roll") - *Haydn*

Sostenuto; *leading to*
Allegro con spirito.
Andante.
MENUETTO.
FINALE. Allegro.

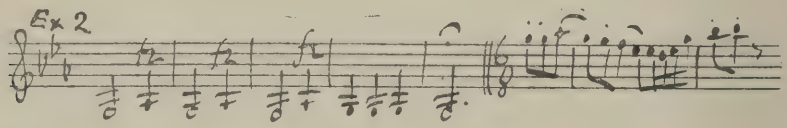
In the autograph this Symphony is entitled "Londoner Symphonie No. 8." No task could be more futile than the attempt to range Haydn's twelve London Symphonies in order of merit. Their differences grow upon us with their merits as we emancipate ourselves from the doctrine which regards them as pianoforte duets with smashed-china climaxes tempered by the inhibitions of two nice little school-girls with flaxen pigtails. As I have remarked in analysing other symphonies of Haydn, the orchestration of these works, though deeply scarred with evidences of primitive conditions in orchestral performance, is equally wonderful for its power and its subtlety. Haydn's contemporaries found him noisy; and to-day our more sensitive disciples of Rimsky Korsakov blame Beethoven for a treatment of the trumpets which is demonstrably less violent than Haydn's. We also ascribe to Beethoven's deafness the fact that his scores are full of interesting detail which seldom, if ever, reaches the listener's ear. But in any mature symphony of Haydn you will find that more detail is thus lost than in Beethoven's Ninth Sympathy. And Haydn's detail is often lost beyond the recovering power of double wind and enthusiastic rehearsal; whereas to my own knowledge accident or design has at one time and another brought to my ears every detail that my eye has ever read in Beethoven's scores.

The fact is that neither Haydn nor Beethoven ever thought that æsthetic economy implies that everything in a symphony directly reaches the ear. Their view was in part that of the Greek sculptors, who, arguing that the gods see everywhere, finished the backs of statues which were placed where no mortal eye would see more than the front. But there was also a more human view. Mr Crummles's leading tragedian could not put himself into Othello's skin until he had blacked himself all over. And the total experience of the players in a symphony is as that of the gods, who see everywhere. They play better all the time when their parts are more interesting than the listener realises.

Although it is futile to compare the merits of Haydn's London Symphonies, it is permissible to compare their features. In this way we may venture to say that the symphony with the drum-roll is one of the most original of the twelve. Its forms are those most peculiar to Haydn and most unlike Mozart; and the opening drum-roll is merely the most obvious and the least remarkable of its unique features. The contemporaries of Beethoven must have forgotten the darkness of Haydn's introductory theme—

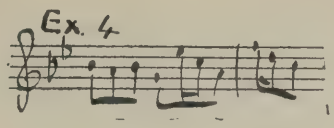


if they thought Beethoven's genius more eccentric than that shown in this opening. Perhaps, however, they had become accustomed to make too much discount for Haydn's notorious humour when such awe-inspiring tones came to their ears. And indeed it is true that when this introduction has come to its deepest gloom cheerfulness arises out of its last notes, just as it always broke in upon the philosophy of Dr Johnson's friend Edwards—



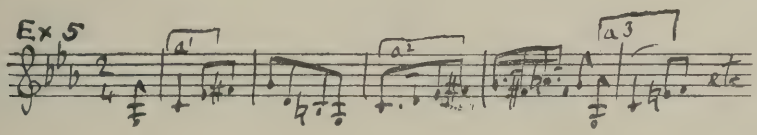
Butter does not remain long unmelted in the mouths of Haydn's kittenish themes; and the full orchestra immediately bursts in with a new idea, unquoted here. But Haydn is in no hurry to change his key as yet; nor, when he changes it, does he at once introduce contrasted material. At last, however, a waltz strikes up—

and is followed by the solemn theme of the introduction transformed to something livelier than anything Mr Edwards ever imagined—

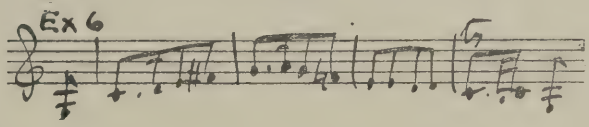


The exposition as a whole is terse; but the development is unusually rich even for Haydn, who is always ready to expand. A new version of Ex. 1 intervenes dramatically, in quick time but with something like the gloomy colour of the opening, and with chromatic wailings above it. The key is the tonic, but we do not realise that we are at home, and cheerfulness is more present to us when Ex. 3 intervenes in the quite irrelevant key of D flat. After these and other adventures the tonic is again established on really convincing terms, and a more or less regular recapitulation follows. By way of coda the introduction reappears in its original tempo and is dismissed with laughter.

The *Andante* is a set of variations in Haydn's favourite form, with two alternating themes, one in C minor and the other in C major. The minor theme is bleak in its two-part harmony, but full of ironic wit. Note the three turns of meaning given to the figure marked (*a*)—



The second theme, allied in melody to the first, bursts out in full sunshine—

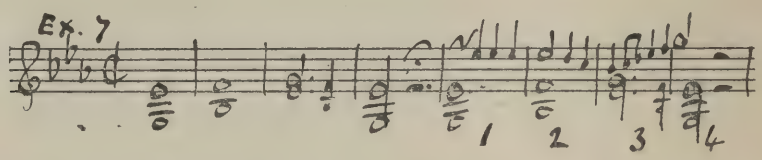


Haydn usually finds room for two full-sized variations of the first theme and one of the second: but here, as in the wonderful pianoforte *Andante* in F minor, he has room for two of the second, together with a very spacious coda. And so this movement ends happily in the major.

The Scotch snap which is prominent in the theme (unquoted) of the Minuet indicates that into the courtly splendour of the famous minuet of Mozart's E flat symphony an element has been introduced with which the Hof-Marschall has not been accustomed to deal. It is dealt with by the Great Bassoon Joke, aided by the horns. But this gives rise to graver thoughts; and the modulation, in the

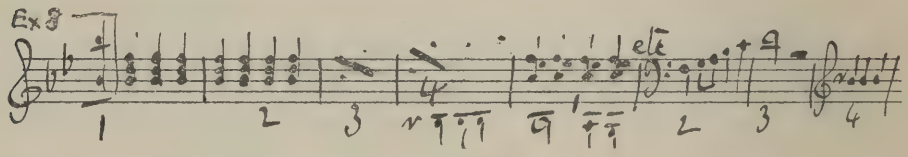
second part, to C flat and G flat is no joke. In the graceful Trio, Haydn and Mozart meet on the common ground of a raillery in which the rustic is at no disadvantage with his urbane friend.

The Finale begins romantically with the characteristic two-part harmony of horns in a phrase which is destined to blaze gloriously in the trumpets before the symphony is over. At present it serves as accompaniment to a melody that has been found, like many other of Haydn's themes, to be a Croatian folk-song—



(But perhaps too much has been made of Haydn's Croatian origins, both racial and musical. Dr Kuhac's famous book on the subject was a by-product of one of the nineteen internecine national propaganda which used to turn the 19th-century Austrian Parliament into a bear garden).

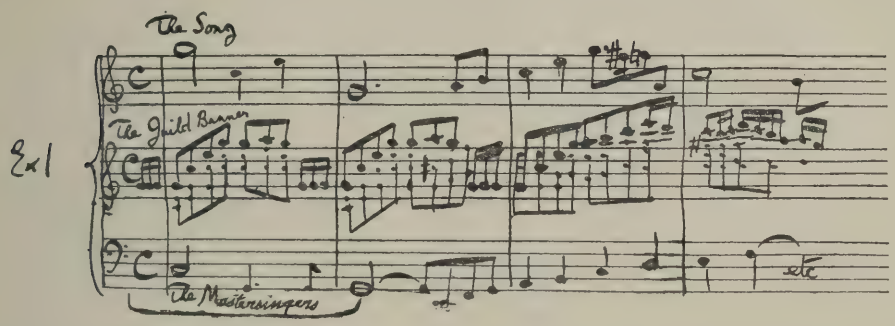
Whether this theme has the honour to be Croatian or merely to be Haydn's own, it pretends to be a brand-new Second Subject when it appears later on in B flat with its phrase-accents turned round—



There are other themes, besides inexhaustible other transformations of this one. The end is inspired by the enthusiam with which the trumpets take up the opening horn theme.

V. PRELUDE to *The Mastersingers* - - - - *Wagner*

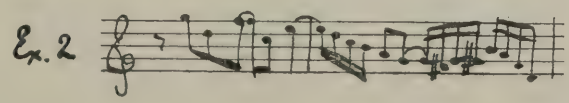
The Prelude to *The Mastersingers* loses less than most excerpts from Wagner by performance in the concert-room. Its climax is not so perfectly balanced when it can lead only to a final chord as when it leads to the rise of the curtain and the lifting of our attention to a wider world of art; but it is a very complete and highly organised masterpiece of form and texture. Its famous combination of themes I quote—



for the double purpose of saving space by putting three examples in one, and pointing out that its merit as counterpoint lies not in the combination of themes (which, unlike classical counterpoint, really do not of themselves combine into complete or euphonious harmony) but in the modest accessory parts (here printed in small notes) which so beautifully smooth away what would otherwise be grievous to Beckmesser.

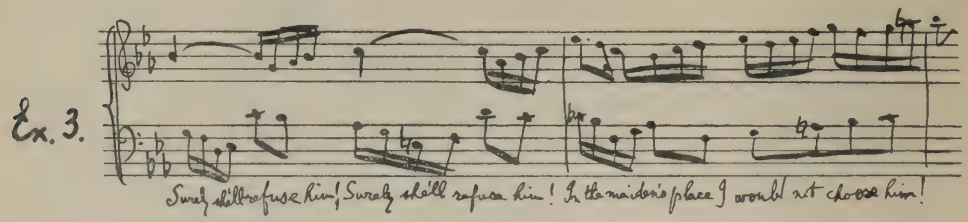
The Prelude opens with the Mastersingers' theme contained in the bass of Ex. 1, pompously delivered by the full orchestra.

A gentle reflective note is struck by Ex. 2, the figures of which are associated with Walter's love-songs—

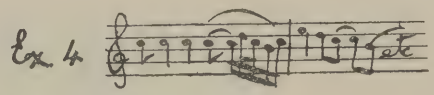


The dignity of the Mastersingers is resumed in a march the theme of which will be found at doubled speed in the middle stave of Ex. 1. It leads to another

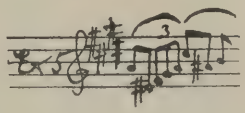
broad cantabile of which an irreverent diminution occurs later on in the treble of Ex. 3, in which form I quote it to save space—



The whole exordium comes to a grand close, and is followed by the substance of an eager conversation between Walter and Eva—



which leads, in lovely modulations, to E major, in which key the *Abgesang* (or Envoy) of Walter's prize-song (seen on the top stave of Ex. 1) alternates with other love-themes from the song that the Masters rejected, such as—



Excited modulations carry us to the opposite end of the tonal range, E flat, in which key the Mastersingers' theme is irreverently diminished by the apprentices, whose rude comments on Master Beckmesser occupy the bass of Ex. 3. A climax is reached; C major returns in all its glory, and with it the simultaneous combination of more than half the themes in the opera, beginning as in Ex. 1, and developing until, as if by sheer weight, it coalesces into the simple processional version of the middle stave there quoted, and so leads in triumph to the rise of the curtain.

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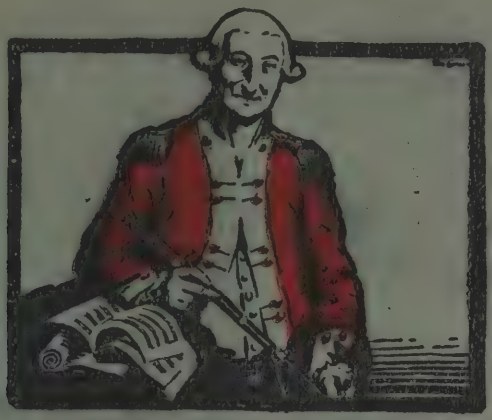

THE

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PROGRAMME

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1. SYMPHONY in D major (Salomon No. 10) - - - *Haydn*

2. CONCERTO in F minor (Op. 21), for Pianoforte and Orchestra - *Chopin*

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3. "NORMANDY" Symphonic Variations for Pianoforte and Orchestra - - - - - *Arthur Somervell*

4. SYMPHONIC VARIATIONS on an Original Theme for Full Orchestra (Op. 78) - - - - - *Dvořàk*

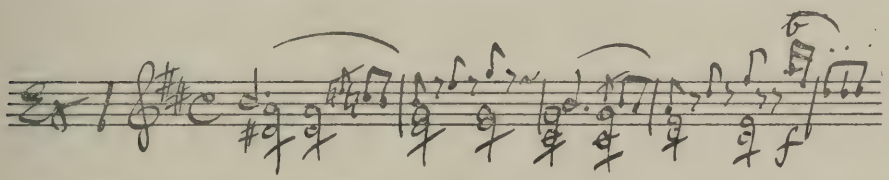
NOTES BY D. F. T.

I. SYMPHONY in D major (Salamon No. 10) - - *Haydn*

Adagio, *leading to*
Allegro spiritoso.
CAPRICCIO. Largo.
MENUETTO. Allegretto
FINALE. Allegro con spirito.

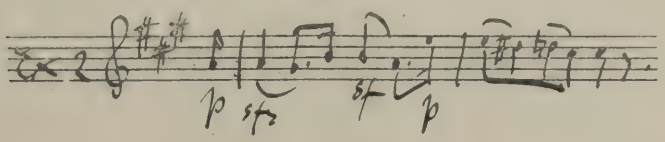
According to the complete edition of Haydn's works now in extremely slow progress, this is not one of the "Salamon" (or "London") Symphonies, but belongs to the "Paris" set that includes "L'Ours" (performed last year at a Reid Concert.) Its number in the tale of Haydn's authentic symphonies is 86, the earliest London Symphony being No. 93, and the last being No. 104. The symphony that replaces it in the London set is another of Haydn's twenty-three in D major.

The present Symphony begins like the better-known "Surprise" Symphony in two respects; first that its introduction begins with a broad melody, with the wind-band prominent and with every appearance of intending to be an independent movement; and secondly that the first allegro glides in through the key of the supertonic, with incalculable consequences as to the angle from which the theme is approached and the directions to which it may lead—



The *tutti* that bursts in with the shamelessly rowdy figure marked (*b*) is one of Haydn's grandest, and leads in modulations worthy of great choral music to the key of the dominant upon which the further modulation caused by the re-appearance of Ex. 1 shines like a rainbow.

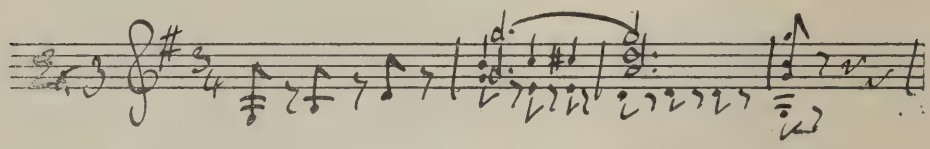
Towards the end of the exposition a new theme appears—



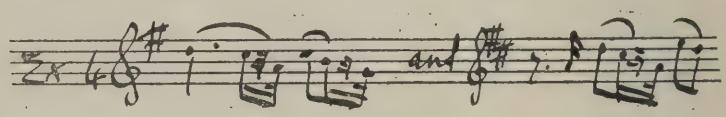
The development is as big and discursive as usual with Haydn, and great parade is made in preparation for the return of the main theme in its right key after all its adventures. Of course its right key is also its wrong key, but it minds that so little that it even plays its part in one of the few regular recapitulations to be found in Haydn's mature works.

Why did Haydn give the title of Capriccio to a slow movement which is in perfectly regular sonata form? Mr Talich suggests to me that Haydn was thinking of its extraordinary range of modulation. This is certainly its most noticeable feature; but Haydn has modulated as widely in other movements with less regular forms and yet given them no special or apologetic title.

The severe first theme is designed to make unpredictable modulations. Almost any chord is, later on, substituted for that of the fourth bar—

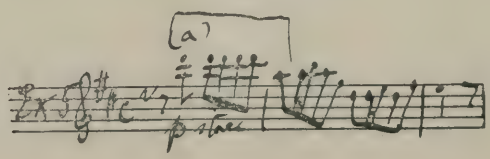


The continuation passes into the dominant, where it expands into a second theme, which intelligently anticipates the *Crucifixus* (*passus et sepultus est*) of Beethoven's *Missa Solemnis*—



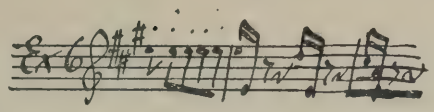
A development, beginning as if with a return to Ex. 3, modulates across all the kinks in musical time-space, and eventually returns to the tonic where a complete and regular recapitulation follows. Upon this is grafted a Coda which raises new issues in a manner no more capricious than Haydn's usual procedures. Whatever the capricious element may be in this slow movement, it is no joke. Haydn seldom uttered anything weightier.

The Minuet is sonorus and lively, with a quiet trio in the rustic Haydn's most Viennese dance-rhythm. The energy of the finale is Beethovenish. The all-pervading rhythm (*a*) of its first theme—



Nicolas Orloff

also enters into the frog-like "second subject"—



and expands into the largest area of final tonic chords in all Haydn's works.

II. CONCERTO in F minor (Op. 21), for Pianoforte and Orchestra - *Chopin*

Pianoforte—NICOLAS ORLOFF.

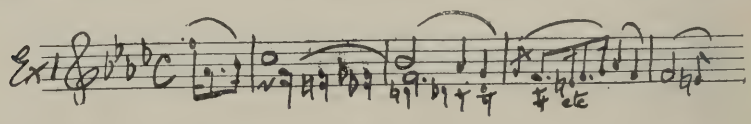
Maestoso.
Larghetto.
Allegro vivace.

Chopin's F minor Concerto, Op. 21, is really earlier than that in E minor, which is numbered Op. 11. Both works belong to the period of his triumphs as the young Polish pianoforte virtuoso, whose Opus 2 (Variations for Pianoforte with Orchestra) was greeted by Schumann with the expression, "Hats off, gentlemen; a genius!" It was necessary for Chopin to compose works with orchestral accompaniment in order to assert his position as a composer; otherwise the public, which is not easily persuaded that an artist can accomplish anything besides the first object that happens to have attracted attention, might have regarded him as a mere pianist. As it was, excellent pianoforte composers like Moscheles remained to the end of their days convinced that their own musicianship was more solid than Chopin's. To demonstrate the sense in which they were right is a theoretic possibility. But it is not interesting.

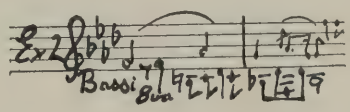
There is some interest in the fact that Schumann's enthusiastic recognition of Chopin's genius was elicited by just the works in which Chopin is hampered by having to grapple with forms for which his training had given him no help. Some critics would go further and say that he had but little talent for the sonata-style; but no judge of composition would say this of Chopin's Violoncello Sonata, nor can any serious critic explain away the masterly and terse first movement and scherzo of the B flat minor Sonata. The Concertos need more indulgence; the first movement of that in E minor is built on a suicidal plan which Chopin's adored master, Elsner, must have at least approved if not actually taught, since it is to be found in two earlier works and can hardly be conceived to have resulted from natural instinct. The

F minor Concerto, though not a powerfully organised work, has no fatal flaw; and its style is the perfection of ornament. The chief subject of orthodox objection has been its orchestration; but nowadays we can take a simpler view of this matter. Klindworth, a very masterly and masterful pianist with an excellent all-round musicianship, could never contemplate a line of standard pianoforte music without showing how much better it might have been arranged. When he had tidied up Chopin's pianoforte technique he turned his attention to Chopin's orchestration. This he found thin, and so it is. We may frankly concede that Chopin knew nothing about the orchestra—at least, not much more than Sir Michael Costa. But Klindworth seems to infer that the only alternative to thin is thick. At all events he reorchestrated the F minor Concerto (we have his version in the Reid Library) really very cleverly, in the style of a full-swell organ, with a beautiful balance of tone. In order to match this, most of the pianoforte passages had to be rewritten in a heavier style. This Klindworth duly points out, and remarks that those purists who wish to confine themselves to Chopin's original pianoforte part must accordingly abstain from using the improved orchestration. In other words, Chopin's orchestration, except for a solitary and unnecessary trombone part (not a note of which requires replacing) and a few rectifiable slips, is an unpretentious and correct accompaniment to his pianoforte-writing. We may be grateful to Klindworth for taking so much trouble to demonstrate this by so perfect a *reductio ad absurdum.*

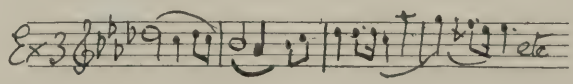
Chopin begins with an orthodox opening *tutti.* The quiet first theme—



is followed by an accessory used in the development—



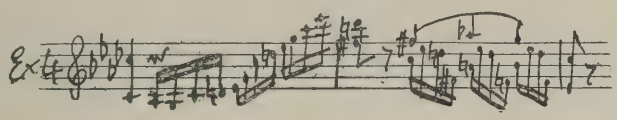
and the Second Subject, though (as in Beethoven's C minor Concerto) it appears in its destined complementary key instead of in the tonic—



does not, in the manner of its entry, unduly forestall the broader statement it is to receive later from the pianoforte. Altogether Chopin shows far too fine

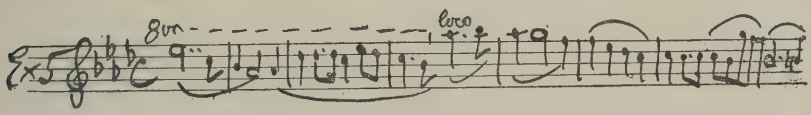
a gift for design in this opening *tutti* to justify the prevalent custom of cutting it short. The impatient dramatic entry of the pianoforte needs all the delay Chopin has given before it.

One other theme must be quoted—viz., a passage in C minor, which key Chopin (striking out on unusual lines first found in Beethoven's *Coriolanus* Overture) adds to the scheme of his Second Subject—

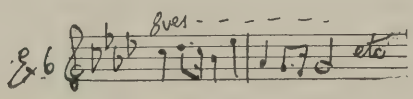


In the Development the orchestra accompanies the pianoforte with figures from Ex. 1 and Ex. 2. A singular but not unsuccessful experiment in form is the fact that when, after a certain amount of dramatic expectation, the First Subject returns in F minor, the pianoforte promptly changes the topic and brings back the Second Subject not in the tonic, but in its old complementary key. The continuation is expanded in a different harmonic direction, which brings Ex. 4 in F minor, so that from this point Chopin is able to work up to a final climax. The short closing *tutti* alludes to Ex. 2 and the opening theme.

Of the slow movement, for which Schumann's enthusiasm (voiced through the persons of his imaginary Florestan and Eusebius) was boundless, I quote the main theme, divested of its ornaments. The listener will thus gain a clearer notion of Chopin's art than can be given by the sight of a mass of detail which only long practice can bring into shape as intelligible phrases—



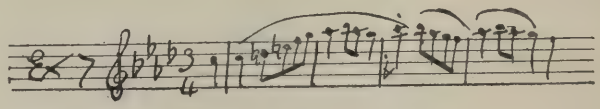
The unornamented portion stands out in relief as a haunting refrain—



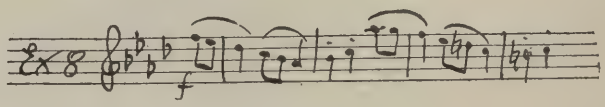
The middle episode is a dramatic recitative accompanied by an orchestral tremolo with *pizzicato* double-basses that make as fine a piece of instrumentation as Berlioz could have chosen to quote in his famous treatise. In the final return of the main theme Ex. 5 is more elaborately adorned than ever. Ex. 6 remains in its perfect simplicity, but a bassoon imitates it at the second bar, continuing in counterpoint of an adroit simplicity worthy of Bach or Mozart. The movement ends with the same passage that served as its short orchestral introduction. Like the Romance of the E minor Concerto, it is a masterpiece

in a form and a mood which neither Chopin nor any other composer reproduced later.

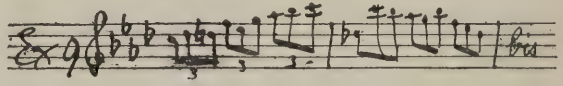
The Finale is a delightful example of the long ramble through picturesque musical scenery, first straight up a range of keys and then straight down again, which Chopin, for reasons unknown to history, called a Rondo. I quote the main theme—



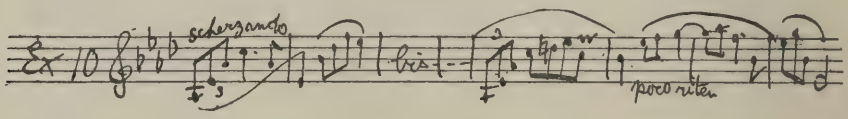
an orchestral accessory—



the first item of the surrounding scenery—



and the important mazurka-like main Second Subject, accompanied *col legno* (*i.e.* with strings played with the wood of the bow), an effect rather in vogue in the concertos of Chopin's young days. The intensely respectable Hummel uses it, and Chopin revered him—



This, when Chopin is comfortably home again in F major, is reduced to a horn-call inscribed *Cor de Signal;* upon which invitation the pianoforte perorates with fairy-like brilliancies, for the most part new, alluding only at the last moment to one of the sequels of Ex. 10.

INTERVAL.

III. "NORMANDY" Symphonic Variations for Pianoforte and Orchestra - - - - - *Arthur Somervell*

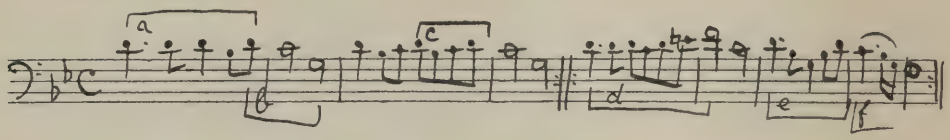
Pianoforte—NICOLAS ORLOFF.

The title of this work refers to its theme, a folk-song sung at the present day by the peasants of Varangeville. The notion of "Symphonic Variations" may perhaps also indicate something a little more definite than the mere general importance of the orchestra in their design: certainly it means more than Schumann meant by *Etudes Symphoniques.* Sir Hubert Parry's *Symphonic Variations* are strict variations on a short theme, but grouped in four great sections in *tempi* corresponding suggestively to the first movement, slow movement, scherzo, and finale of a symphony. Sir Arthur Somervell's variations are, after the first two formal counterstatements of his "Norman" theme, free fantasias which cannot possibly be numbered off into single variations,—the theme itself, for that matter, is not a closed melody but rather a thing that returns into itself. But these free fantasias have a very obvious resemblance to the four movements of a symphony; though on this view we must regard the three opening statements of the theme, with the following *cadenza* and *allegro,* as an introduction, beginning the main movement at the *alla breve time,* including its important 3/2 section as a middle part, and calling the later group of variations in 4/4 time either a return to the introduction or the first part of the slow movement. All these questions, however, are of less importance than the natural flow and inexhaustible variety of the whole work, which (in times when the motto of musical fashion is *omne ignotum pro magnifico*) are perhaps not so justly appreciated as the opposite qualities would be revered. At present, when a living composer says anything which can readily be understood, there is a real danger that the arbiters of musical fashion will assume first that they have understood all that he has said, and secondly that he has said nothing. Neither progress nor permanence in the fine arts have ever been secured by arbiters of fashion: it is even doubtful whether they have been hindered by them. When a work of art says a great deal, even the most favourable fashions can popularise only a fraction of its meaning. And, as Ruskin pointed out in one of his clearest and most accurate passages, it is really the loose and obscure writer that is least misunderstood: the clear and accurate writer is always taken up in mid-sentence by the careless reader who thinks he agrees with him.

We have here to deal with a clear and spontaneous work of art, so highly organised that its form is free, and so full of point that its clearness will not enable the listener to exhaust its meaning at a single hearing.

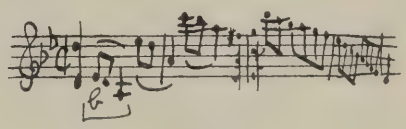
After a short and solemnly dramatic introduction, into which the figures of the theme are introduced by the brass instruments intervening softly in a remote key, the pianoforte states the theme in full, each of the two strophes being repeated by the orchestra :

No. 1—



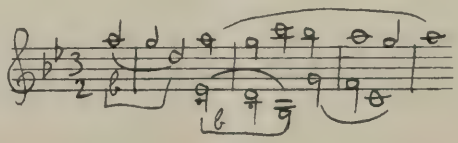
The oboe then takes up the theme, which thereafter bursts out in the full orchestra, coming at last to a pause which gives occasion for a *cadenza* for the pianoforte. Then, in a quick flowing *tempo* (*allegro*) the pianoforte begins a free development from figure (*d*) of Ex. 1, and continues, in dialogue with the orchestra, by an impassioned discussion of the three notes comprised in figure (*b*)—the most important and variously treated figure in the work. In spite of the interest of this whole passage it does not advance beyond an introductory manner; the slow *tempo* returns, with the mood of the original theme; and the figure (*e*), from its close, droops away in dreamy modulations; when suddenly a new movement (*molto allegro* in 2/2 time) starts with a vigorous awakening.

No. 2—



Ex. 2 gives its introductory start, showing figure (*b*). The main new theme, beginning on the tonic, is only harmonically connected with "Normandy," but when it shifts its key to B flat the orchestra surges up with figure (*d*), and then, in D minor, gets into dialogue with the pianoforte on a new version of (*b*). At the climax there is a pause, and with a change to 3/2 time the pianoforte, imitated by various single instruments, works out a sustained and melodious new development of (*b*).

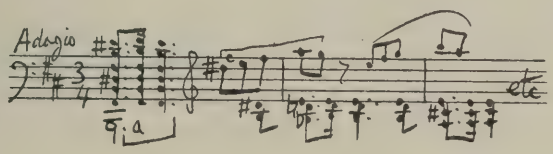
No. 3—



The orchestra interpolates a sentence which puts figure (*d*) into a similar new light. The pianoforte then resumes its sustained treatment of (*b*) with a

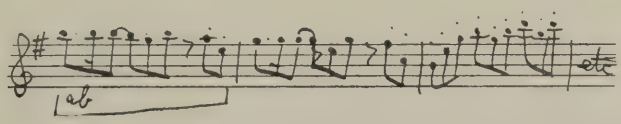
shifted accent and a more flowing accompaniment. Soon the inner parts of the orchestra get to work on the theme of the *molto allegro*. The hint is not taken at once; but eventually, after very remote modulations the pianoforte asks suggestive questions, and the horn gives impressive warnings (figure (*a*), across the 3/2 time). The main theme of the *molto allegro* then swings back in such a way that the precise moment of the change back to 2/2 time is imperceptible. It continues on the same lines as before, but coming to its climax in the tonic, which gives it a distinct air of allusion to the form of a symphonic first movement. Its final close plunges into a return to a slower *tempo,* exactly half its pace, and slightly suggestive of the mood of the opening. What follows is in the manner of a sustained variation of " Normandy," chiefly in terms of figure (*c*). The pianoforte takes it up serenely with a sudden change to the major mode; and this change is followed up with increasingly intense calm and happiness. Here for the first time some development is made of the last figure (*f*) of the theme. Then the note deepens, as the pianoforte recalls the rhythmic figure of (*a*), (which has been absent for some time) : and with a change of time a new section begins, which that figure pervades in great solemnity, with masses of deep harmony in the brass.

No. 4—



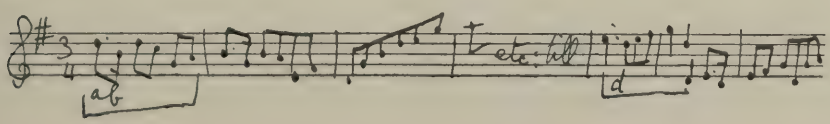
This is worked up with great breadth and swing twice to a solemn climax and a not less solemn quiet close. When it has died away the drum turns the rhythmic figure of (*a*) into a lively introduction to what may fitly be called a scherzo; of which the main theme is as follows—

No. 5—



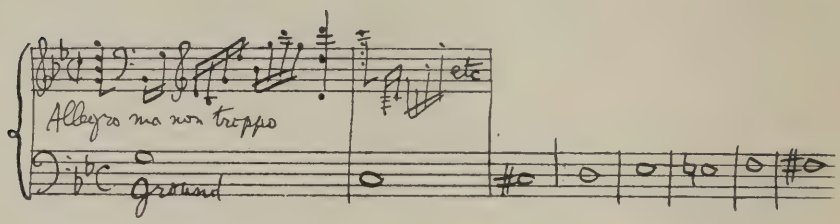
It alternates with a trio in which still more of the figures of " Normandy " are neatly embodied, while the drum maintains the rhythm of Ex. 5.

No. 6—



Modulating widely, this trio leads back to Ex. 5 in a new key, from which it easily swings back, not to its starting-point, E minor, but to its second key, G major, and thus rushes straight on into the finale, which begins in a very original way, with a series of wide curling arpeggios ending in violent chords on the fourth beat of a 4/4 bar. This explosive utterance conceals a ground bass,

No. 7—

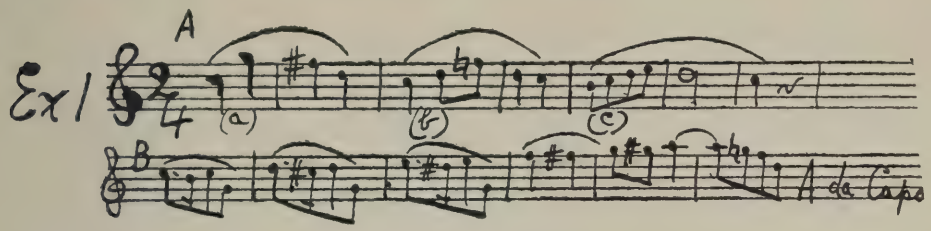


on which the first part of the finale proceeds. The eleven variations on this ground show great variety in their unity; with the fifth there is a change to triple time, to say nothing of the happy entrance of the major mode for this one variation; at the ninth the 4/4 time returns, and the eleventh is a fierce climax. Meantime the figures of "Normandy" have been very happily interwoven at various points above the ground-bass, so that when the fury of the climax is spent nothing can be more natural than that the tune itself should, especially in its second part with figure (*c*), swing lustily in and stride from key to key with growing zest until the whole orchestra brings the work to a triumphant end.

IV. SYMPHONIC VARIATIONS on an Original Theme, for Full Orchestra (Op. 78) - - - - - *Dvořák*

Variations may be classified into (*a*) those which show that the composer knows his theme, and (*b*) those which show that he does not. Dvorák certainly knows his themes, and indeed he invented a rather peculiar type of theme for variations. At all events, his three outstanding variation-movements, the wonderfully clever finale of the Terzett for violin and viola, the brilliant and poetic finale of the otherwise unsatisfactory Sextet for strings, and the present orchestral work, are all on themes of this peculiar type, which has since been made more familiar to the public in Elgar's *Orchestral Variations.* Instead of relying upon any solid rhythmic or harmonic structure, the composer takes

two strains as full of different melodic figures as possible, and states them in the order A, B, A. It will be seen from my quotation—



that every pair of bars of this whimsically severe theme contains a very recognisable melodic figure (as (*a*), (*b*), (*c*), (*d*)); and that the second strain B groups its new figure (*d*) on steps of a rising scale reaching to a climax. These melodic facts are solid enough to allow Dvorák in some of his later variations to break away from the original rhythmic size of the theme, and to indulge in considerable passages of development without seeming to break the backbone of his variation.

The theme having been stated in harmony of portentous bareness, the first three variations simply clothe it in all sorts of bright counterpoints.

The 4th Variation disguises the first strain of the melody, although retaining its harmonic outline; but the second strain, with its rising scale, is easily enough recognised.

The 5th Variation has brilliant running figures.

In the 6th Variation there are symptoms that the theme is able to stretch itself, for the first strain begins by taking two bars for one of the original theme. The second strain, however, moves at the old pace.

In Variation 7 the freedom of rhythm grows as the colouring becomes more dramatic, and in Variation 8 it is possible for the strings to add a little introduction on a diminished version of figure (*b*) before the winds enter mysteriously with the theme.

Variation 9 again spreads out the first strain, and, *àpropos* of the F sharp in its second bar, enriches the harmony throughout more boldly than hitherto.

Variation 10 is *vivace* in a springing rhythm.

Variation 11 returns to a meditative tempo, in dialogue with the lower strings and the wood-wind, the modulations becoming richer as it proceeds; and it expands into a dreamy cadenza for the violins, which leads to Variation 12 *poco andante,* a highly expressive violin solo.

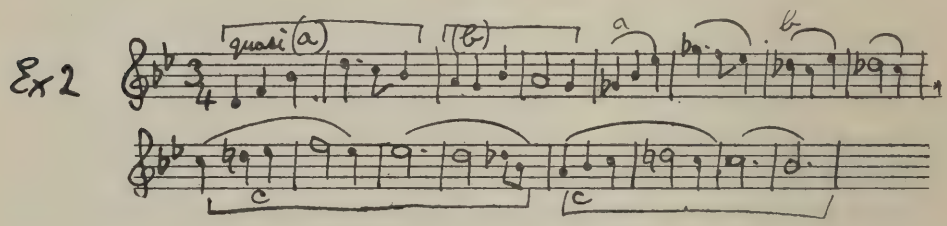
Variation 13 is again lively, and almost the same length as the original theme.

Variation 14 (*Lento*) is wrapt in mystery, which is not revealed until the third strain, where the bassoon shows that the palpitating harmonies are a beautiful and natural accompaniment to the first strain.

Variation 15, *maestoso* at the same pace, arises in its wrath, and, after an attempt to expostulate gently in the second strain, broadens out into an interlude in which the pace accelerates, until in Variation 16 the orchestra storms through the theme at double quick time.

So far the Variations have remained in the original duple time. Now a new epoch begins with the Scherzo (Variation 17). This is a somewhat expanded statement in the tempo of a triple-time scherzo. Beginning quietly enough, it flutters away mysteriously into Variation 18, a *larghetto,* in which we have the original melody in a very unexpected harmonic position. Imagine the theme as quoted above, with no alteration but the presence of two sharps in the signature, the notes remaining the same, and imagine the bass of the whole to be A. Thus this whole variation is in D major, a key very contradictory to that of C. It leads straight to the other contradictory key on the other side, B flat.

In this key Variation 19 appears in *tempo di valse,* with a transformation of the theme so ingenious that I must quote it—



Variations 20 and 21 continue in B flat minor, with livelier transformations.

In Variation 22 a horn climbs up from the depths by way of throwing the first strain to the higher wind instruments. The second strain is of the nature of a hilarious pillow-fight between the basses and the full orchestra.

In Variation 23, still in B flat minor with the same type of rhythm, the original melody is much more easily recognised, and in Variation 24 the orchestra settles solemnly down to a broad and gloomy treatment of the figures in a 12/8 *andante.* This brings the B flat section to a close.

In Variation 25 we find ourselves in the extremely distant key of G flat major. The outlook is serene, with the peculiar naïve, almost Italian, sentiment of Dvorák's romantic vein.

From G flat (or F sharp) to D major is a natural step, and Variation 26 begins in D major with the melody of Variation 25 in the bass. It turns plaintively into the minor, and so moves round to C major, where with some wistful questionings it leads to Variation 27.

Here, in the original key and in a tempo near to that of the original theme, the figures of the first strain are repeated drily one at a time by the strings and wind alternating. There is a *decrescendo* and a *ritardando* until the violins break away dramatically and bring down the whole string orchestra with a solemn cadential shake, closing into a fugue. This fugue is the finale, *allegro maestoso.* Dvorák simply takes strain A as his fugue subject, with a shake on the last note but one, and he amuses himself and us by storming along at it with the greatest vigour and any amount of resource. There are quieter passages, and passages which are no more in strict fugue than similar things in Beethoven, but the whole is thoroughly solid and quite easy to follow, until at the end it culminates in what would be a unison statement of its subject if the trumpets and drums did not insist on playing only one note. The tempo is considerably quickened by the time this unison is reached, and after one of Dvorák's *grandioso* climaxes the work ends *piu animato* in 2/2 time. Why it is not better known passes the comprehension of anyone who can recognise good music. Sir Charles Standford places it "*non longo intervallo*" after the *Etudes Symphoniques* of Schumann; and it is so far unlike all other variation-works in existence that it cannot suffer by comparisons.

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USHER HALL, THURSDAY, 28TH NOVEMBER 1929

at 8 p.m.

Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Violin

ADILA FACHIRI

Leader of Orchestra—Mr WATT JUPP

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PROGRAMME

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1. OVERTURE, "La Clemenza di Tito" - - - - *Mozart*

2. CONCERTO GREGORIANO for Violin - - - - *Respighi*

3. SCHERZO in G minor, for Orchestra - - - - *Mendelssohn*

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4. VIOLIN CONCERTO in D major - - - - *Beethoven*

5. SLAVONIC RHAPSODY, in A flat, Op. 45, No. 3 - - *Dvořák*

NOTES BY D. F. T.

I. OVERTURE, "La Clemenza di Tito" - - - *Mozart*

This admirable example of a festival overture should not be allowed to fall into neglect. The opera to which it belongs is Mozart's last dramatic work, the composition of which, undertaken during journeys by coach and at all conceivable odd moments, overlapped with that of the *Zauberflöte.* A revival of it is possible only at Mozart-festivals of which the object is to represent as nearly as may be his whole work: it is a *pièce d'occasion* rendered all the more infuriating for the amount of good music which it stifles. Of all Metastasio's dramas it is, let us hope, the worst both in subject and treatment. Its evident object is to glorify emperors *ex officio.* Titus Vespasian considers that he has lost that day on which he has not made somebody happy. If the day selected by Metastasio is a fair sample, Titus was an inverted Henry VIII or Shah Shahriah, with a quota of three wives a day, whom it was his duty to pardon for determined attempts to assassinate him by the hands of their discarded lovers. Into the mouth of Vitellia, the horridest female that ever disgraced a libretto, Mozart puts his last and almost sublimest aria, *Nou piu di fiori,* and contrives to get some more good music out of marches and choruses, and one-and-a-half dramatic moments. For the rest he does not exert himself, while Metastasio's machine is grinding its faultless verses: and in the overture he produces a fine piece of musical architecture, in which several festive formulas are put into new shape. The Second Subject, a very slender affair in airy dialogue for flutes and oboes, set a fashion which Beethoven followed in his *Prometheus* Overture. The carillon scales in the First Subject are a picturesque feature the value of which is enhanced by the fact that the First Subject does not reappear until after the Recapitulation of the Second Subject, whereupon it forms a noble coda.

II. CONCERTO GREGORIANO for Violin - - - *Respighi*

Solo Violin—ADILA FACHIRI.

I. Andante tranquillo, *alternating with* Allegro molto moderato *and leading to*

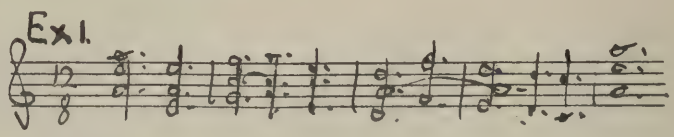
II. Andante espressivo e sostenuto.

III. Finale (Alleluja).

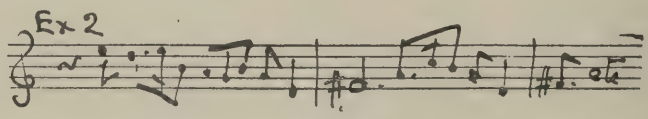
Ottorino Respighi was born at Bologna on July 9, 1879. He studied at home and at the Liceo Musicale of Bologna until 1899, gaining diplomas as violinist and composer. He then went to Russia to study composition under Rimsky Korsakov, and afterwards to Berlin to study under Max Bruch.

The Concerto Gregoriano was produced in 1922. It is a subtle and intimate work inspired with the mystic tones of the plain-chants *Victimæ Paschali* and the *Alleluia: Beatus vir qui timet Dominum*, which pervade the second and third movements.

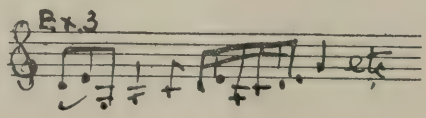
The first movement, though treating the key of A minor in a modal style, is not on Gregorian themes. The orchestra announces a hymn-like Æolian figure—



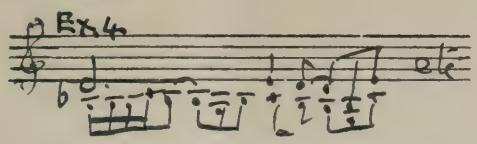
after which an oboe gives out the main theme, a plaintive pastoral melody taken up by cor anglais and bassoon—



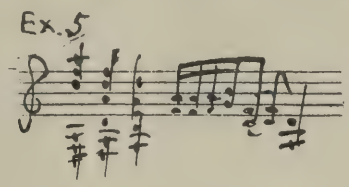
The strings resume Ex. 1, upon which the solo violin enters with Ex. 2 (substituting F natural for F sharp). It develops this theme meditatively and soon breaks into an *Allegro moderato* beginning in C major with the following almost pentatonic theme—



Arising out of this a new figure—



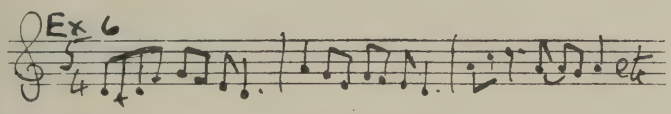
asserts itself, eventually combining with another as follows—



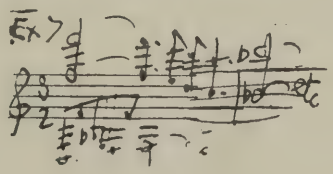
This dies away in F major and the solo violin combines Ex. 1 with it. Then Ex. 2 returns and brings the movement gradually to something that would eventually be a close but for an outburst of energy on the solo violin which gathers up Ex. 4 and Ex. 2 in a spacious slow cadenza leading to the second movement.

II. *Andante espressivo e sostenuto.*

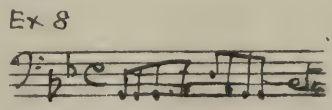
In pure Dorian (D minor without leading note) the violin sings the *Victimæ Paschali.*



Arising from this an impassioned free continuation—



leads to a Dorian form of F minor, where the *Victimæ Paschali* looms in the bass with profoundly agitated figures and rhythms above. The plain-chant having run its course in the bass, its figures are developed more quietly but with intense emotion and much beautiful and varied colouring. An ominous figure of worldly trouble appears in the bass—



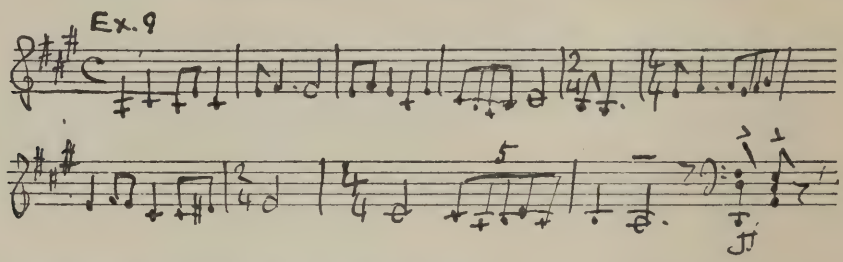
and dies away in an extremely low drum.

Then the *Victimæ Paschali* appears in the chords; D sharp minor, solo violin accompanied by high muted strings, celesta and solemn chords for violoncellos and basses.

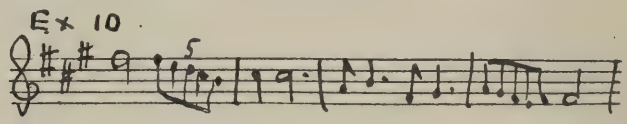
Once more Ex. 7 appears, but leads now to another calm setting of the chant, given to low clarinets and developed so as gradually to bring the movement to a close in D major. The bass sustains D while the solo violin in dialogue with horn, oboe and bass clarinet work out the final paragraph.

III. *Finale.* Alleluja.

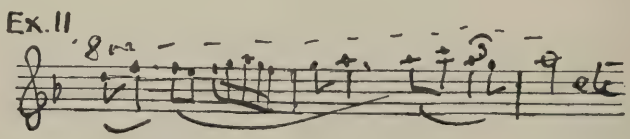
The Alleluja is set like a rousing march, and Respighi does not scruple to add two most secular bangs on the last beat of the accompaniment—



Another plain chant forms a second part—



As in the slow movement, Respighi builds up a series of settings of this pair of plain-chants in various contrasted keys and colours. Towards the middle (after a quiet variation in B flat) the violin, in ætherial mystic tones, gives out another plain-chant—



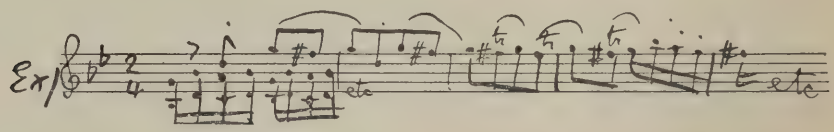
Passing from Dorian-Æolian D minor to D major, this leads to excited development of Ex. 9 on the dominant of E, and thence through F minor to B minor, where the violin has a big cadenza accompanied by the drums. Horns re-enter in B (as dominant of E) with the Alleluja, and then there is a brilliant climax with figure of Ex. 10 on the home dominant. From this there is a slow and solemn *decrescendo* dying into extreme darkness. Then the solo violin on its sonorous fourth string sings the Alleluja over a conquered world (Ex. 8, from the darkest part of the slow movement, appearing in the bass). It rises to a climax and leads the orchestra on to a dramatic and brilliant end.

III. SCHERZO in G minor, for Orchestra - - - *Mendelssohn*

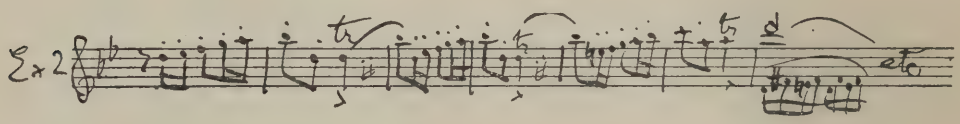
Mendelssohn's Thirteenth Symphony was written in 1824, when he was fifteen years of age. It now figures as his First Symphony, and is a clever piece of work, though hardly presenting any striking features that would make a revival interesting now. In the same year he produced his Octet for 4 Violins, 2 Violas, and 2 Violoncellos. There are not many string octets in existence; and where the necessary eight players find themselves together they would be tempted to do even a mediocre work that was decently written for the combination. They would, for instance, gladly attack anything as good as Mendelssohn's First (or Thirteenth) Symphony. But it so happens that his Octet is unmistakably a work of genius. Its first movement is an altogether admirable specimen of Mendelssohn's most spirited and energetic style, and if sometimes the inner parts degenerate into orchestral *tremolo,* Mendelssohn as the first offender has received the whole blame for a vice which is cheerfully condoned when later Russian composers indulged in it far more unscrupulously. The slow movement is rather vague in structure and theme, but extraordinarily beautiful in scoring and colour. I have no reason to doubt that, if produced under the name of a modern composer, it would be regarded as notably strange and romantic. The finale is very boyish, but so amusing that it wears a good deal better than many a more responsible utterance. As to the Scherzo, it is as far beyond praise as any great classic can be. It is not quite the first of Mendelssohn's visits to his own fairy kingdom. There are two or three almost uncannily romantic scenes from that country in pianoforte works which he wrote at the age of twelve, and they are by no means very like each other. The Scherzo of the Octet is one of the profoundest of all his works, and eight string players might easily practise it for a lifetime without coming to an end of their delight in producing its marvels of tone-colour. But now the humour of the situation begins. On May 25th, 1829, Mendelssohn, being then twenty years of age, conducted his *soi-disant* First Symphony at a concert of the London Philharmonic Society. He dedicated the work to the Society, but, before producing it, came to the conclusion that its minuet was perhaps not very interesting, and so he swiftly arranged the Scherzo of the Octet for orchestra to take its place. This was neither the first nor the last time that this Scherzo proved a favourite piece. There is one occasion recorded in Mendelssohn's letters where it was performed, and very well performed too, in a Roman Catholic Church at High Mass, much to Mendelssohn's own scandalised amusement. Be this as it may, the orchestral version is quite as wonderful as the original, and it would be quite impossible to guess that it had ever existed in another form. Mendelssohn has drastically altered a great deal of the movement and has considerably shortened its

by no means long development. We must not hastily jump to the conclusion that all the alterations are in the nature of criticism of the earlier work. The new orchestral medium has inspired Mendelssohn with sharper contrasts and broader effects; and this has had the paradoxical result of compelling him to spend less time over gradual changes of colour and wealth of special detail for eight individual players. Also we know that many years later Wagner found it much easier to start the London Philharmonic Orchestra than to stop it. And this state of things he maliciously dubbed "the Mendelssohn tradition."

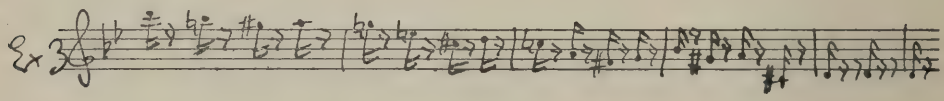
The whole piece drifts by in an intense *pianissimo* and the lightest of *staccatos*. Its first theme is little more than a formula asserting the key after the manner of Scarlatti—



The Second Subject (the movement is in tiny but highly organised sonata form) is a very definite theme starting in B flat, but gradually shifting to D major—



It ends in a *staccato* cadence figure, which becomes important in the development and coda—



A great deal might be written about the two versions of this movement, and it would be interesting some day to hear them together. I am not, however, so historical-minded as to think that the orchestral Scherzo has anything to gain by being swamped in the rest of the early Symphony in which Mendelssohn inserted it. The only reason I can see for its neglect as an item in our orchestral repertoires is the singular fact that it was first published in 1911.

INTERVAL.

IV. VIOLIN CONCERTO in D major, Op. 61 - - *Beethoven*

Solo Violin—ADILA FACHIRI.

Allegro ma non troppo.

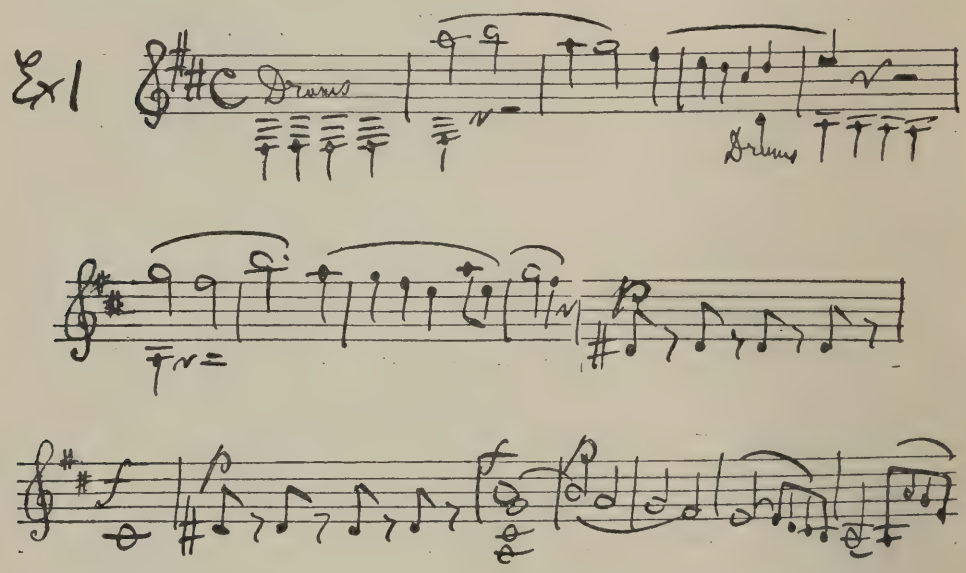
Larghetto : *leading to* RONDO.

The autograph of Beethoven's Violin Concerto is a lesson in the true attitude of a composer towards a player. It was written for a virtuoso of the name of Clement, and is inscribed to him with a vile pun on his "clemency" towards the poor composer. The score assigns four staves to the violin solo, in order to leave room for alterations, and in many places all the four staves have been filled. The violinist whose criticism Beethoven took so much pains to meet, produced (or, as he perhaps called it, "created") the Concerto under conditions of his own making that were not considered unusual in those days. The first movement was played in the first part of the programme, the slow movement and the Finale in the second part. Among the items which took place between these divisions was a sonata of Clement's own composing, to be played on one string with the violin upside down. Clement survived this performance for many years, and as an old man was seen by a young violinist of very different calibre who has become perhaps as inseparably identified with the Beethoven Concerto as any player can be identified with a great work. Joachim's Cadenzas (which will be heard on the present occasion in their fullest form, as he played them when at the height of his physical powers) succeed as no other cadenzas on record in establishing themselves as integral parts of the composition, instead of as necessary evils. I heard them from him only in an abbreviated form; but he included the full version in one of his last publications, the volume of concertos in his Violin School; and it is interesting to note that in this form the cadenza to the first movement still contains a certain famous chromatic scale in octaves which made a tremendous impression when he played the Concerto in London as a boy of twelve, though the cadenza as a whole is very much more important than the already extraordinarily ripe achievement of his boyhood. I believe that in its full form, as played on the present occasion, it dates from the same period as his great Hungarian Concerto, where, by the way, the same chromatic scale occurs.

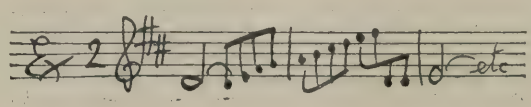
Beethoven's Violin Concerto is gigantic, one of the most spacious concertos ever written, but so quiet that when it was a novelty most people complained quite as much of its insignificance as of its length. And indeed it is worth while noting that all its most famous strokes of genius are not only mysteriously quiet but mysterious in radiantly happy surroundings. The whole gigantic scheme is serene. The only two definitely pathetic passages, the G minor episode in the

development of the First Movement, and the G minor episode in the Finale, are (in spite of the solemnity of the horns and the trumpets in the first instance) in a childlike vein, showing how Beethoven in his ripest middle period had far more command of Mozart's special resources than he could show in those of his early works which imitate Mozart. One might be inclined to say off-hand that the most mysterious stroke of genius in the whole work is the famous opening of the five strokes of the drum which introduces the peculiarly radiant First Subject on the wood-wind; but in truth there is still more mystery in the astounding D sharp which follows the second strain, for which reason I quote the whole first paragraph—

Ritornello.

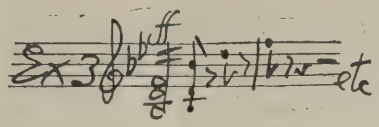


In Beethoven's first sketches he thought of the D sharp as E flat, a distinction which, unnoticed on tempered instruments, is really important here. E flat means something harmonically clearer, but the point about the D sharp is that it indeed is D sharp, though Beethoven leaves it unharmonised and carefully avoids letting it move in the direction which would explain it away. We shall see the explanation in one of the later phrases. The remaining themes I quote as they occur in the opening tutti. First there is the characteristic scale theme—

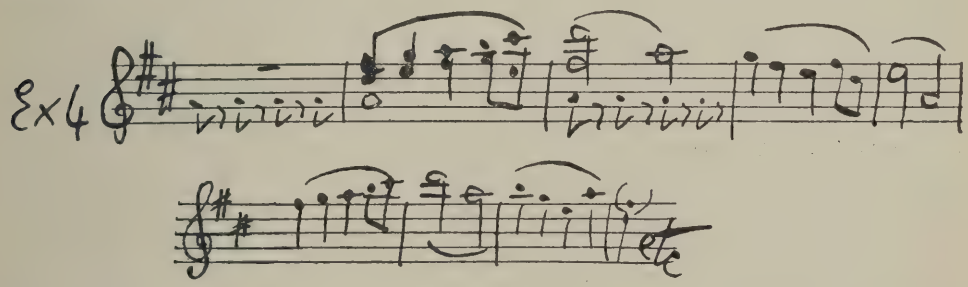


which the solo violin is eventually to work out as a transition theme. The

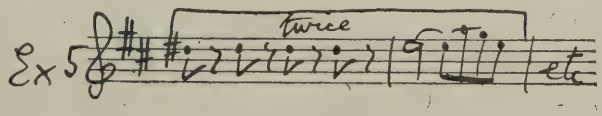
orchestra, however, does not as yet think of it in that light, but makes it lead quietly to an unexpected crash in a foreign key—



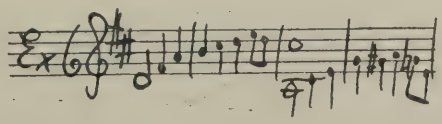
This energetic outburst leads more or less in the manner of a symphonic transition to the Second Subject, but, as is usual in classical concertos, leads to it in the tonic, so that there has been no radical change of key. The Second Subject, given in the characteristically radiant colouring Beethoven extracts from the wood-wind throughout this work, is, as the orchestra has it, accompanied by that all-pervading rhythmic figure which the drums announced at the outset—



Broad as this melody is, it becomes still broader as the strings take it up softly with a flowing triplet accompaniment in the minor. This leads eventually to a smiling phrase in the major in which the mysterious D sharp of Example 1 is now explained away—



Out of this arises a crescendo which brings the full orchestra to the last and in some ways the grandest of this great procession of themes—



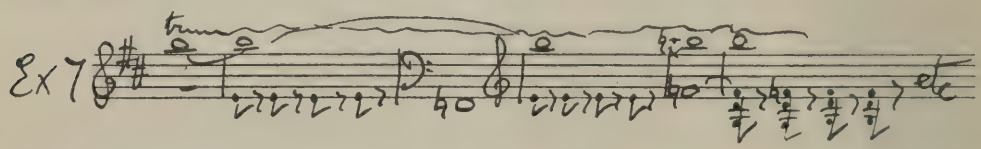
Suddenly the orchestra dies away in the basses, as if warned of the advent of its master, and the solo violin arises in one of the most spacious introductory passages to be found in any concerto. This entry is quite unforgetable; which is well, because it recurs later in a subtly dramatic way. The solo violin, with *First Solo.*

the aid of the orchestra, now proceeds to work out the whole procession of themes *seriatim.* No. 2 becomes the symphonic passage of transition, leading with great breadth to the dominant of A major, and there preparing for the Second Subject. (No. 3 is held over for another purpose.) The Second Subject enters in the clarinets, while the violin trills until it is ready to take up its second phrase. One of the most important subtleties in the structure of the whole work is that under the guidance of the solo violin the Second Subject is no longer accompanied by the rhythmic figure of the drums. Mr Forsyth, in his book on Orchestration, remarking on the difference between the tone-colour of a number of orchestral violins in unison and that of a solo violin, says very truly that

> "in a violin concerto it undoubtedly gives the soloist a somewhat greater chance of 'standing out' from the string ensemble, though, on occasion, the repetition of a simple solo phrase by the orchestral violins has had an almost comic effect, as if they were saying 'this is how it ought really to sound.'"

Second Subject.

The Beethoven Concerto is a sublime object-lesson on this point, inasmuch as that contingency never happens. Here, for instance, the solo violin takes up the theme from the clarinets, and gives it in a region to which the orchestral violins do not happen to mount. (In the recapitulation Beethoven gives it an extreme height and brings it down to normal regions with a *portamento* characteristic only of solo style.) Now comes the expanded counter-statement in the minor. This is, indeed, entrusted to the orchestral violins, and a wonderful background they make with their melody to the ornamental figures of the solo violin, which does not take up the melody until we reach No. 5, where it has the A sharps (as they now have become) and some ornamentations of its own. After this has been expanded to a brilliant conclusion, the orchestral strings have No. 6 very quietly, and here again the solo violin, instead of competing with them in sustained melody, soars aloft in vast ramifications of ornament, while the great melody which was originally so short and terse expands in rising sequences. A climax is reached, and the solo violin broadens out on the basis of harmonies forming a cadence which appears to be ending in the conventional shake, which in practically every one of Mozart's Concertos ushers in the re-entry of the orchestra. But below this shake the rhythmic drum figure appears with the most mysterious modulations that have yet occurred.



Above this profound harmonic cloud the shake rises and eventually gathers itself into a rush downwards and upwards over a long penultimate chord, leading to the re-entry of the orchestra. And now the orchestra bursts in with the

crashing theme (Ex. 3) which, it will be remembered, began in a foreign key, and which accordingly now begins in F. With a boldness and simplicity which was probably mistaken by earlier critics for mere stupidity, the orchestra calmly proceeds with the whole of the original *tutti* from this point onwards. Hence we have once more the whole Second Subject, this time with its drum taps in the violins, followed by its expanded counter-statement in the minor. As if to emphasise the spaciousness of all this repetition, this counter-statement is given *fortissimo,* and continues unabridged through the appearance of Example 5, still *fortissimo.* Here, however, there is a sudden twist in the harmony which produces one of those dramatic consequences that can happen only when the ground has been thus thoroughly prepared. The rest of the *tutti* finds itself diverted into the key of C major, than which there is no key more contradictory to that of D major in which the Concerto is written. Accordingly, in C major the last theme (Ex. 6) enters, still *fortissimo,* until, as at the end of the opening *tutti,* there is a sudden hush; and in this profoundly paradoxical key of C major the solo violin mounts upwards with its immense introductory passage. Just as one would expect it to be closing into the first theme it pauses on a solitary expectant note. A vast distance below, the basses enter, and suddenly we are in B minor beginning a development of the First Subject. The fourth bar of the theme is passed through several keys, always accompanied by the drum figure, until at last both it and the drum figure diminish to quavers, bringing us to a very deliberate settling down in G minor. And here, accompanied by no theme except the drum figure (given in succession by the horns and the bassoons, and lastly by the trumpets and drums), the violin has an entirely new *cantabile* which, as has been already said, is in a vein of the tenderest pathos. With the entry of the trumpets and drums the key of D minor is reached, and the phrases of the violin become shorter and more and more wistful, while the trumpets and drums turn their rhythmic figure into a solemn steady tread. At last even this ceases, and there is nothing but a holding note of breathless anticipation as the solo violin mounts upwards in chromatic arpeggios, until the rhythmic figure re-asserts itself in different parts of the orchestra, which suddenly bursts out in full and gives the whole first sentence in the tonic *fortissimo.* It continues triumphantly with the transition theme (Ex. 2) which the violin takes up and carries now through some new harmonic regions in such a way as finally to settle down upon its preparations for the Second Subject. From this point the recapitulation is quite regular, until the re-entry of the orchestra with its crashing theme in a foreign key (Ex. 3). This last orchestral *tutti* leads to the cadenza. Many a clever cadenza occupying the place of a symphonic coda has ruined the work in which its virtuoso composer has introduced it; but Joachim's cadenzas are the work of a classical composer, and they combine the extempore quality which the cadenza ought to have *ex hypothesi* with the structural features which its position in a symphonic design demands. Joachim

Ritornello.

Development.

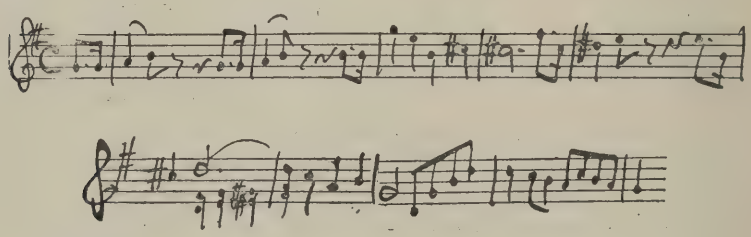
Recapitulation.

Coda.

begins his cadenza with the rhythmic drum figure, continues with the transition theme (Ex. 3), and contrives to make a very effective development of the Second Subject in the triplet rhythm of the accompaniment which the solo violin had given to it while the orchestra was playing it in the minor, a treatment which secures it against any effect of forestalling its quiet appearance at the end of the cadenza on the two lowest strings of the instrument when the orchestra re-enters. The sublime calm of the First Movement of the Concerto reaches its serenest height when the last theme (Ex. 6) is given out quietly by the bassoon and answered in its highest regions by the solo violin, bringing the gigantic movement to an end in five bars of a terse crescendo.

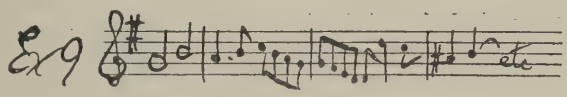
Larghetto. In the slow movement we have one of the three cases achieved by Beethoven (and by no one else except in some of the sublime masterpieces of pure choral music) where throughout a by no means fragmentary design there is no change of key beyond the local modulations of a single melody. The other two cases are the slow movements of the *Sonata Appassionata* and the trio in B flat, Opus 97. The form is that of a theme with variations; and in the present instance the theme, in spite of the rich modulations between its third and sixth bars, is practically a single strain, with a characteristic expansion produced by echoing its last two bars—

Ex. 8—

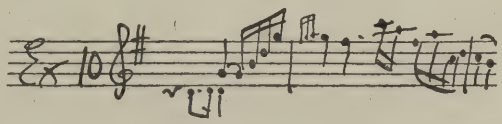


There are other differences between this movement and the two other examples I have mentioned, but the point in all three cases is that a strict set of variations, thus confined to merely local modulations and with no change from major to minor and no change of time, constitutes a scheme in which there is no action. In so dreamlike a state of repose it is impossible to bring the movement to any conclusion except by means of a dramatic interruption. In choral music, with the aid of some mystic religious text, the ecstatic vision can come to a natural conclusion; and Beethoven in his later instrumental works, notably the last quartets, was able to design gigantic slow movements in this mood with certain devices which are equivalent to just enough action to allow the design to complete itself. In other words, he found that a set of variations on a slow and solemn theme could, without radically or too dramatically chang-

ing its rhythm, develop the kind of energy that would enable him to construct a coda. At present this was not his intention, and the whole point of this slow movement is that it cannot end. The theme with its touching broken rhythms and its rich local modulations is given out by the muted strings. Then the solo violin enters with a dreamlike accompaniment to the theme in the wind instruments. This constitutes a complete variation. In the second variation the solo violin continues the accompaniment with an increasingly florid movement, while the theme is heard in a lower octave. Then the full orchestra (as reduced and muted throughout the slow movement) restates the theme very simply but with the fullest possible tone and harmony. This constitutes the third variation. And now occurs something unique in the history of musical form. The violin re-enters on the last chord with some dreamy arabesques, and, without the slightest change of key, settles down to an entirely new melody, a single broad phrase beginning as follows—

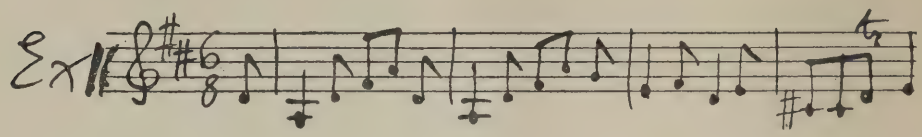


which slowly comes to the final trill of a long drawn cadance. This trill behaves like all the cadential trills in this Concerto :—that is to say, instead of ending conventionally it mounts aloft and leaves us awhile in doubt as to what is going to happen. And what happens is true to the nature of dreams, for the main theme re-enters and we listen in peace to a fourth variation as if nothing had interrupted the normal course of the form. Yet the interruption is not without its results, for with the last bar of this variation another and still calmer new theme appears, connected with the main theme by the rhythmic figure in the horns—

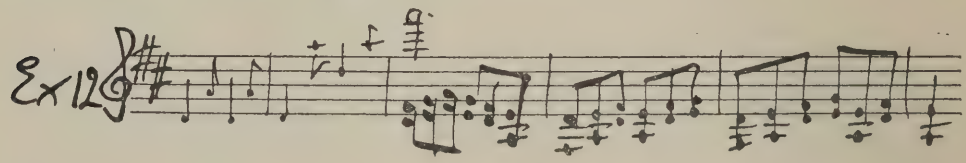


and this new theme leads back to the other one (Ex 9) with still more serene colouring. Then again Example 10 sets the rhythm swinging in its own impressively final way, until at last, as the violin slowly mounts aloft, fragments of the main theme (Ex. 8) are heard in the muted horns and strings, while the violin in extreme heights dreams of the figure of the first variation. Nothing can be really final in a movement so ethereal and so static as this *larghetto* has been from the outset : there is only one way to prove that the vision is true, and that is to awaken in the light of common day and enjoy that light with the utmost vigour and zest. Accordingly the orchestra breaks in with a purposely conventional modulation to the dominant of D. The violin extemporises a cadenza and plunges into a finale, beginning with one of those drastic rondo **Finale.**

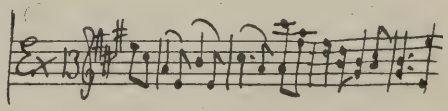
themes with which Beethoven loves to shock the Superior Person (or would if he had time to think of him)—



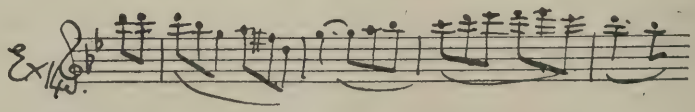
With all its light-heartedness and comparative simplicity of form the Finale is the truthful outcome of its sublime antecedents. To complain that it is not the finest movement in the Concerto is to make the mistake exposed a considerable time ago by Plato when he derided the argument that "since purple is the most beautiful colour, and the eyes the most beautiful feature, therefore in every statue the eyes ought to be painted purple." In no art-form is it so constantly a mistake to expect the last part to be the "finest" as in the concerto form. To find the *right* finale to a scheme so subtle and delicate as that of a classical concerto is of itself a crowning stroke of genius. And there is no finale which more boldly and accurately gives the range of the whole work as this most naïvely humorous of rondos. Besides its first theme, we must quote the transition-theme with the pendulous introductory notes from which witticisms are to arise on its later occurrences—



the main theme of the First Episode or Second Subject in dialogue between the violin and orchestra—



and the pathetic child-like Second Episode with its fully formed melody in two parts, each of which is repeated by the bassoon.



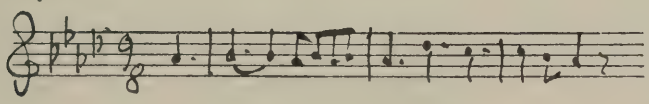
As in many of Beethoven's finales, the main form of the movement is carried through with a rather noticeable economy of development, in order to throw into relief the full proportions of his coda, which in some cases is as long as the

whole of the rest of the movement. In the present case the main form, though simple, takes up a good deal of room; but the coda, even if we did not allow for the cadenza which Beethoven has left to the player to extemporise, is considerably larger than any other section of the movement, and begins by working the most surprising of all the miracles Beethoven works on the cadential trill, which in this case actually modulates to A flat, the most remote of all possible keys from D. Naturally it is only through a very wide and remarkable sequence of harmonies that the figures of the first theme can work their way back from this key to the tonic. This done, there is a delightful dialogue on the first theme between the oboe and the violin, and a glorious final climax in which the violin shows its command of the whole orchestra by being able to silence the fullest and most irrespressible outbursts again and again with its light arpeggios and scales.

V. SLAVONIC RHAPSODY, in A flat, Op. 45, No. 3 - *Dvořák*

One of the delightful things about Dvořák is that he never knows what he ought not to like. Meyerbeer's Prophet sings the praises of the Eternal "*comme David ton serviteur*" through the mouth of Caruso, and to the accompaniment of two harps and three kettle-drums. Only persons deeply conscious of having recently acquired good taste can remain unthrilled by this. Dvořák probably heard it and was duly thrilled before he wrote his A flat Rhapsody. But perhaps "its native ingenuity supplied" his "self-taught diaphragm."—

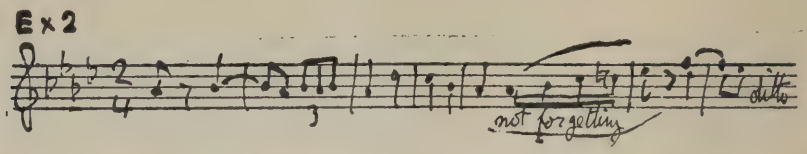
Ex 1



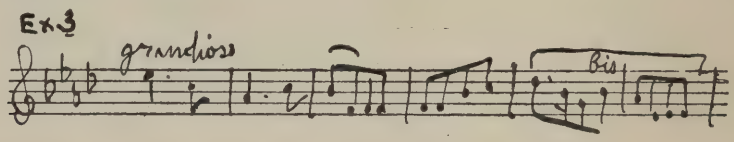
Dvořák loved the smell of incense. Whether he loved it best on the stage or in church we cannot tell. It is less often found on the stage, and seldom so well managed there as in church. In this Rhapsody it is as harmless as the smell of peppermint.

Ex. 1 is followed by symptoms of distress which, like the frown on Dolly's brow at the begining of *You Never Can Tell* might conceivably indicate "a sheep in wolf's clothing." But that frown was merely the last trace of the agony of tooth-extraction. It cleared off, "leaving her brow as innocent of conviction of sin as a kitten's."

Dvořák's unregenerate theme is no such well-informed person as Dolly, but it is quite as lively—

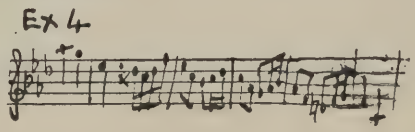


Another theme thinks itself as grand as does the King of the Jolliginki in his Royal European Top Hat—

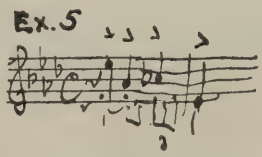


The vicissitudes of these themes are picturesque and emotional. Samuel Butler said, in one of his less amiable moods, that "nobody was ever so good as Darwin looked." The return of the tempo of Ex. 1 is so solemn with its gorgeous deep tones and throbbing drums that we are almost afraid that Dvořák is about to degenerate into an Earnest Person. Such blasphemy, however, never entered his innocent mind. Cheerfulness breaks in again with a new theme, though the design ought long ago to have been closed to anything but Logical Developments.

However, the door is vigorously belaboured until it opens to the stranger, who lounges in with an *air conquerant*:—



After this not all the Parsifal-bells in Dvořák's *vie de Bohême*—



even in combination with Ex. 1 in full peppermint-strength, will make us anxious. A faint echo of the end of the slow movement of Beethoven's C minor symphony brings a Shakespearean breath of fresh air to the close.

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Programmes

SATURDAY, NOVEMBER 2nd, at 3 p.m.

SONATA quasi una fantasia in C sharp minor, Op. 27, No. 2 - - - - *Beethoven*
Adagio sostenuto: leading to
Allegretto
Presto agitato

THIRTY-THREE VARIATIONS on a Waltz by *Diabelli*, Op. 120 - - - *Beethoven*
TEMA. Vivace. Var. 1, Alla Marcia maestoso. Var. 2, 3, Poco allegretto. Var. 4, Un poco più vivace. Var. 5, Allegro vivace. Var. 6, Allegro ma non troppo e serioso. Var. 7, Un poco più allegro. Var. 8, Poco vivace. Var. 9 (minore), Allegro pesante e risoluto. Var. 10, Presto.
Var. 11, Allegretto. Var. 12, Un poco più molto. Var. 13, Vivace. Var. 14, Grave e maestoso. Var. 15, Presto scherzando. Var. 16, 17, Allegro.
Var. 18, Poco moderato. Var. 19, Presto. Var. 20, Andante. Var. 21, Allegro con brio, alternating with Meno allegro. Var. 22, Allegro molto alla "Notte e giorno faticar" di Mozart. Var. 23, Allegro assai. Var. 24, Fughetta (Andante). Var. 25, 26, Allegro. Var. 27, Vivace. Var. 28, Allegro.
Var. 29 (minore), Adagio ma non troppo. Var. 30 (minore), Andante, sempre cantabile. Var. 31 (minore) Largo, molto espressivo. Var. 32, FUGA, Allegro. Var. 33, Tempo di Menuetto moderato.

SONATA in A flat major, Op. 110 - - - - - - - *Beethoven*
Moderato cantabile, molto espressivo
Allegro molto
Adagio ma non troppo. Recitativo, Arioso dolente;
alternating with FUGA, Allegro ma non troppo

SONATA RECITAL

SATURDAY, NOVEMBER 16th, at 3 p.m.

SONATA in A minor, Op. 23 - - - - - - - - *Beethoven*
Presto
Andante scherzoso, piú Allegretto
Allegro molto

SONATA in E flat, Op. 11, No. 1 - - - - - - *Paul Hindemith*
Frisch (*Alert*)
Im Zeitmass eines langsamen, feierlicher Tanzes
(*In the tempo of a slow, solemn dance*)

SONATA in D, Op. 11, No. 2 - - - - - - - *Paul Hindemith*
Lebhaft (*Lively*)
Ruhig und gemessen (*Calm and deliberate*)
Im Zeitmass und Charakter eines geschwinden Tanzes. Frisch und stets bewegt
(*In the tempo and character of a quick dance. Alert and always impulsively*)

SONATA in D minor, Op. 108 - - - - - - - - *Brahms*
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

SATURDAY, NOVEMBER 30th, at 3 p.m.

SIXTH PARTITA in E minor - - - - - - - - *Bach*
Toccata
Allemande
Courante
Air
Sarabande
Tempo di Gavotta
Gigue

CAPRICCIO in G major - - - - - - - - - *Haydn*

SONATA in A minor - - - - - - - - - *Mozart*
Allegro maestoso
Andante cantabile
Presto

SCHERZO A CAPRICCIO in F sharp minor - - - - - - *Mendelssohn*

SONATA in C major, Op. 1 - - - - - - - - *Brahms*
Allegro
Andante (Variations on an old Minnelied "Verstohlen geht der Mond auf") leading to
SCHERZO, Allegro molto e con fuoco
FINALE, Allegro con fuoco

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WITH NOTES BY D. F. T.

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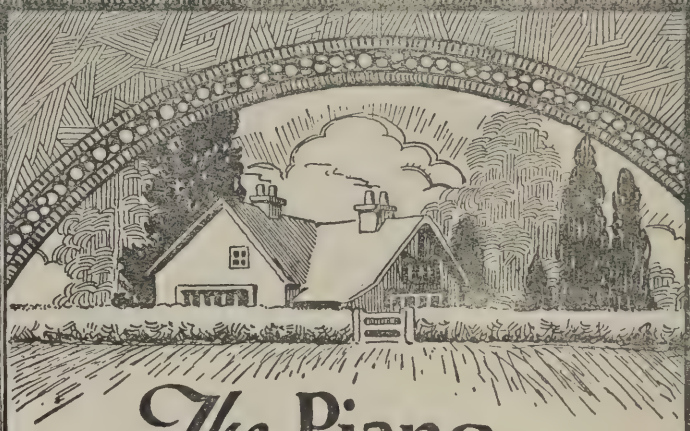

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PROGRAMME

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1. SYMPHONY in G major, No. 88 - - - - *Haydn*

2. SCENA from Act III. of *Otello* (The Willow Song) - - *Verdi*

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3. PATHETIC SYMPHONY, Op. 74 - - - *Tschaikowsky*

4. (*a*) ARIA OF MOMUS—"Patron, das macht der Wind" (from *Phœbus and Pan*) - - - - - *Bach*

   (*b*) RECIT AND ARIA, "O toi qui prolongeas mes jours" (from *Iphigenia in Tauris*) - - - - - *Gluck*

5. OVERTURE, "The Ruler of the Spirits" - - - *Weber*

NOTES BY D. F. T.

I. SYMPHONY in G major, No. 88 - - - - *Haydn*

Adagio : *leading to* Allegro.

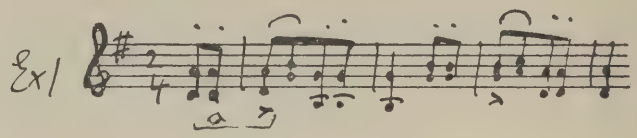
Largo.

MENUETTO. Allegretto.

FINALE. Allegro con spirito.

Haydn's own catalogue of his works numbers this as his 88th Symphony, and so places its probable date as 1786, the year of the Paris symphonies and five years before the first of the London symphonies. The quality of Haydn's inventiveness is nowhere higher and its economy nowhere more remarkable than in this work. To judge a piece of music by its themes is never wise, and the habit of so judging rests on the mistake of assuming that all musical ideas are expressed in that single category of musical articulation to which the word "theme" belongs. A work of which the identifiable themes are conspicuously beautiful may be like this exquisite little symphony of Haydn's, or like Beethoven's great B flat trio, or like any work whatever by Spohr. In Spohr's case the beauty of the themes is the reason why the works exist: their treatment is the same in all cases. But with Haydn, as with Beethoven, Mozart, Bach and Handel, the themes are not really more separable from their treatment (or, in other words, are not more the sole repository of the ideas) when they are conspicuously beautiful than when they appear to consist only of tags. The themes of Mozart's G minor Symphony are for the most part highly original and pregnant in themselves. In the so-called "Jupiter" Symphony the only theme that is not common property is that of a little *aria buffa* ("Voi siete un po' tondo, mio caro Pompeo") borrowed for use and rich development in the first movement. But a critic who should say that Mozart's invention was drying up in the "Jupiter" Symphony, would be well advised to consult a doctor. Yet an eminent French critic (and all French critics are eminent) did notice this decadence in *Die Zauberflöte* and seriously pointed out that two bars of the theme of its overture (*not* including the *sforzandos* off the beat) were plagiarised from a sonata by Clementi.

There is a river in Monmouth and a river in Macedon ; there is a B in both ; there is in Haydn's 88th Symphony a formal introduction that has no mysterious features, and there is the following opening figure of the Allegro—



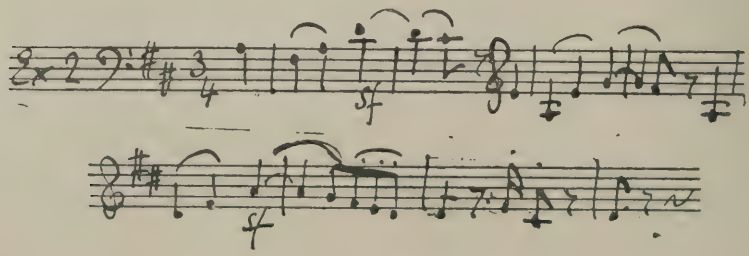
Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between this theme and that of the finale of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, "Top-knot, come down!"—which he had found in Matt xxiv. 17 ("Let him which is on the housetop not come down").

The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm ; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the finale of Mozart's G minor Symphony and that of the scherzo of Beethoven's C minor Symphony, and he noted it in his sketch-book ! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

A detailed analysis from phrase to phrase would be needed to show anything in Haydn's treatment of Ex. 1 that is beyond the immediate apprehension of any listener who can dismiss from his mind the traditions of the Top-knot school.

There is a second theme, besides counterpoints and bustling transitional matter ; but the rhythmic figure (*a*) is never long absent.

Of the glorious theme of the slow movement—



I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, " I want my ninth symphony to be like this ! "

Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied ; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

The old sequel then returns to the tonic, and to the tune. Another tutti introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maitre du Clavecin Couperin, and washed down by the best Bach.

(*Der Rote Igel* was Brahms's favourite Vienna restaurant, and when the manager told him, " Sir, this is the Brahms of wines," he replied " Take it away and bring me some Bach " ; scilicet : brook, or water.)

The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

Haydn never produced a more exquisitely bred kitten than the main theme of the finale.

The first strain (8 bars) ends in B minor the mediant, instead of the usual dominant, which is prominent in the second strain. There are bustling tutti themes, but the bulk of the movement arises from the main theme. Its initial figure (a) is of two notes only, and is thus quite unconnected with the 3-note rhythmic figure (a) of Ex. 1. The movement is in Rondo form, which is by no

means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important finale like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present finale thus rather reduces its scale in comparison with many finales that are actually shorter. This is a melodic quality, not a formal or dramatic defect.

II. SCENA from Act III. of *Otello* (The Willow Song) - - *Verdi*

MISS MARIE THOMSON.

There was a core of truthfulness in Verdi's art from its crudest beginnings when it was struggling through the most degenerate conventions of the facile Rossinian tradition, to the almost Chinese refinement of *Falstaff*, the product of his eighty-first year. One of the astounding things in that refinement is that except for the actual art of phrasing and composition there is no change from Verdi's earliest habits. From *Aida* onwards the instrumentation becomes extremely interesting, bold and subtle. Yet the trombones remain the tinny little Italian valve-trombones treated as a lump of dull red-hot leaden close harmony of brutal quality. The only difference is that Verdi has learnt to appreciate its brutality. And this is the nature of his wonderful later refinement in all things. He has not changed his language: he has learnt to use it accurately. The hero declaims tragically with all the energy of *Il Trovatore*, but he is no longer accompanied by the rhythm of a bolero. Verdi, by thus sternly dismissing irrelevancies, has set his imagination free in all directions; and what he seems to have learnt in each later work is immeasurable. In the treatment of the voice he had not so many irrelevancies to dismiss, and consequently not so much to learn. But there was an *Otello* before Verdi's; and Rossini's Desdemona expired in roulades as the Mock-Turtle's schoolmates fainted in coils. Yet even in Rossini's interpretation the tragic power of Shakespeare proved such that a Covent-Garden habitué, who had never before noticed what was happening in the action of any opera, started out of his seat at the catastrophe, exclaiming "Good heavens! the Tenor is murdering the Soprano!"

Boito's libretto is astonishingly close to Shakespeare in details of language, though the non-musical lover of literature will grieve at the drastic simplification of the drama in the interests of music. The English translator, Francis

Hueffer, writing in 1887 to Boito, gives an admirable apology for the compromises he must sorrowfully make between Shakespeare's language and Verdi's music; and points out how remarkable it is that he is able to reproduce such a large proportion of Shakespeare's salient words. This is, indeed, so far the case that instead of giving Hueffer's admirable translation I can here give the relevant lines of the original Shakespeare throughout the present scene; premising that Boito has, very rightly from the musician's point of view, proceeded straight from Shakespeare's Act IV., Sc. 3, to Act V., Sc. 2.

In concert-performances it is as well to omit Desdemona's life-like orders to Emila ("Lay by these," "No, unpin me here"), as well as Emilia's words. With excellent judgement Boito has selected from these details just so much as will carry on the action through the music. Boito, for reasons arising from compression elsewhere, transfers the first words from Emilia to Desdemona as a request.

Emilia. I have laid those sheets you bade me on the bed.
(Act IV., Sc. 2., "Prithee, to-night lay on my bed my wedding sheets.") . . .

Desdemona. If I do die before thee, prithee shroud me
In one of those same sheeets. . . .
My mother had a maid call'd Barbara;
She was in love, and he she lov'd prov'd mad
And did forsake her; she had a song of "willow,"
. . . that song to-night
Will not go from my mind. . . .

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow,
The fresh streams ran by her and murmured her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow.
Sing all a green willow must be my garland,
. . . . .
Hark! who is't that knocks?

Emilia. It is the wind.

Boito does not venture upon the profoundest touch of pathos in the whole scene. Shakespeare, writing in the style of an old ballad, makes poor Barbara's faithless lover reply coarsely to her reproaches; and Desdemona, who winces at the rough-shod sympathy with which poor Emilia harps on Othello's unbearable language, can sing the coarse line as simply as she can sing "willow, willow, willow." The modern poet must be more decorous, and he manages very well with—

He was born for his own glory, and I for love.

Desdemona. So get thee gone; good night. Mine eyes do itch;
Doth that bode weeping?

She bids Emilia good night, and, as Emilia turns to go, suddenly cries out in passionate farewell. Whether this is or is not Shakespearean, it is one of the greatest and simplest things in music-drama.

The whole scene takes place in Desdemona's bed-room. There is an altar of the Madonna, before which she kneels and recites an Ave Maria (translated into Italian), followed by a prayer for intercession for herself, for the sinner and the innocent, for the oppressed weak, and for the mighty who also is miserable and needs mercy; and for her whose forehead is bowed beneath an evil fate (Dys-daemona); for us (both) on the threshold of death.

She resumes the Ave Maria, of which we now hear only the first and last words and an Amen.

Verdi has set the whole of this prayer-scene in a different key and with complete contrast to the Song of the Willow. It is usual in concert-performances to add a fundamental note to the last chord. I prefer to leave it floating where Verdi leaves it before that most terrible moment in all music-drama, the entry of Othello to the deepest sounds of the four-stringed double basses.

INTERVAL.

III. PATHETIC SYMPHONY, Op. 74. - - - *Tschaikowsky*

Adagio : *leading to* Allegro non troppo (*alternating with* Andante *and other changes of tempo*).

Allegro con grazia.

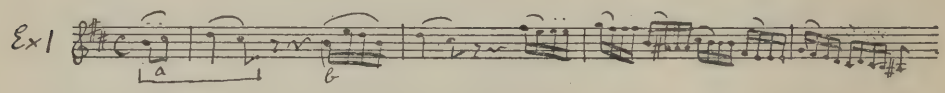
Allegro molto vivace.

Finale. Adagio lamentoso.

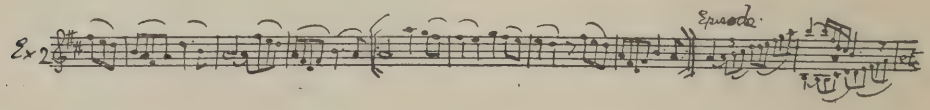
It is not for merely sentimental or biographical reasons that Tschaikowsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme : and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the Second Subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organised than Tschaikowsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole Symphony is almost a source of power in itself : like many other paradoxes in Russian and French music, it indicates the deep impression made by Schumann on artists of widely different temperaments. Anything less like Schumann in emotional tone it would be impossible to conceive : and, as for orchestration the Handel of the Crystal Palace Handel Festival is not more remote from Tschaikowsky : but there is no doubt about the Schumann element in form and style. Schumann, of course, has different things to say, and has more leisure to say them; consequently he speaks mainly in epigrams, and shows more relish in making them witty. The Russian has no use for epigrams; but the square-cut style which suits them—the cult of antithesis, of the heroic couplet, of verse in which the sense never runs across from line to line, of sentences which have nothing to gain by grouping into big paragraphs—such things suit Tschaikowsky's methods, and are compatible with a dramatic power to which even his operas (successful though they were) did not rise. All Tschaikowsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view : there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tschaikowsky attached special importance to the work.

One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant).

Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the First Subject. I have marked (as usual) with letters those groups of notes which are developed into other combinations—



Stated by violas, and counterstated by flutes, this theme soon reaches a climax; and a considerable number of lively subordinate themes follow in a long *crescendo* of square Schumannesque antithetic dialogue. The dialogue, though excited, is by no means tragic, but its climax, with the subsequent solemn dying-away, indicates the advent of something important; and when, after a pause, the Second Subject enters in a slow *tempo,* there is no doubt that its beauty has destiny behind it. My quotation gives the theme and the beginning of the dialogue which follows it—

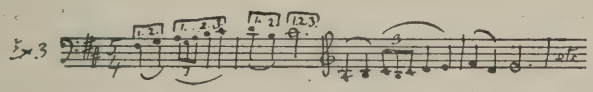


After the dialogue reaches its climax the theme (Ex. 2) returns in full harmony, and is followed by an " envoy "—a strain with a " dying fall." Once more the theme returns on a clarinet, and dies away finally.

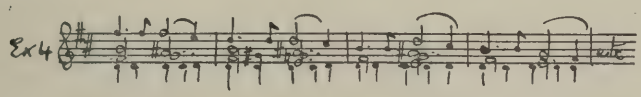
The Development opens with a crash, and works up the first theme (Ex. 1) in a stormy *fugato;* figure (*b*) settling down into a persistent figure of accompaniment to various new themes solemnly given forth by trumpets and trombones. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tschaikowsky ever wrote, is the return of the First Subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme (Ex. 1) is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tschaikowsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the Second Subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music. The dialogue, of which Ex. 2 quoted the beginning, is here omitted, and the severely simple coda, consisting of a solemn cadence for trumpets and trombones over a *pizzicato* descending scale is a crowning beauty that greatly strengthens the pathos.

The second movement, an extremely simple kind of scherzo and trio,

has this peculiar effect, that while it is in five-four time, which is an unsymmetrical rhythm, the bars themselves are grouped in the stiffest series of multiples of eight that have ever found room in a symphony. It is a delightful and childlike reaction from the drama of the first movement, and, except for a certain wistfulness in the tone of the trio (Ex. 4), with its obstinate pedal-point in the drums, it successfully hides whatever cares it may have. My figures show how the five beats throughout the movement are really a juxtaposition of a two-four and a three-four bar. Ex. 3 gives the main theme—

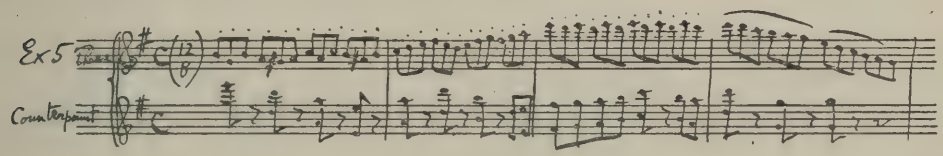


and Ex. 4 the trio—

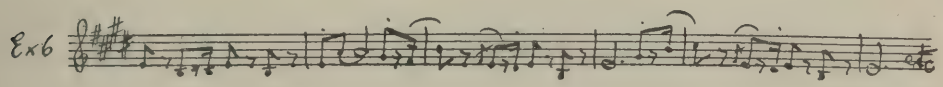


There is a short and wittily simple *Coda* consisting of a descending scale in this rhythm 1 2 1 2 3 | 1 2 1 2 3 in the treble, with an ascending scale of crotchets (the first bar of Ex. 3 without the triplet quavers) rising in the bass to meet it.

The gigantic march which constitutes the third movement begins with a quiet but busy theme, the triplet motion of which lasts almost incessantly until the final stage, where the Second Subject stiffens the whole orchestra into march-rhythm. In Ex. 5 I give, below the first theme, the counterpoint which accompanies its second statement—



The Second Subject (the main figure of which was already anticipated soon after the statement of Ex. 5) consists of a ten-bar tune beginning as follows—

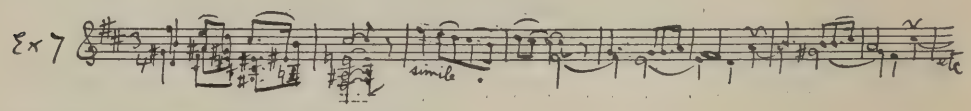


and alternating with a second clause of eight bars which I need not quote.

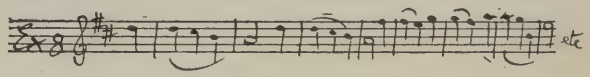
There is no development: the First Subject returns without any elaborate process; but its continuation becomes highly dramatic and is worked up to a tremendous climax crowned by the entry of Ex. 6 in G major as a rousing

march for the full orchestra, The triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time: but his heart will be in the mood of Tschaikowsky's finale.

This experiment, unique in form and unique in success, is carried through on two themes: the desperate First Subject, with its curious arrangement of crossing parts in the first four bars:—(the individual violin parts are quite unintelligible, but their combination gives a perfectly plain melody, as shewn here)—



and the consolatory Second Subject—



There is no development, but the Second Subject is worked up to a great climax, which leads, after some dramatic pauses, to the Recapitulation. In this the First Subject reaches a still greater climax, which dies down until a distant stroke of a gong (the most ominous sound in the orchestra, if discreetly used) brings back the Second Subject (Ex. 8), now in B minor and in a mood of utter despair. And so the music of the whole Symphony dies away in the darkness with which it began.

IV. (*a*) ARIA OF MOMUS—"Patron, das macht der Wind"

(from *Phœbus and Pan*) - - - - *Bach*

Pan, having boasted that his singing is finer than that of Phœbus, incurs not only the wrath of that God, but the mockery of Momus—

Patron, das macht der Wind!
Dass man prahlt und hat kein Geld, das macht der Wind.
Dass man das für Wahrheit hält
Was nur in die Augen fällt, das macht der Wind
Dass die Thoren weise sind, das macht der Wind
Dass das Glücke selber blind, das macht der Wind.

[Good fellow, that's all wind; display without money; taking for truth what meets the eye; calling fools wise; thinking Fortune's blind; that's all wind, wind, wind!]

(*b*) RECIT. and ARIA—" O toi, qui prolongeas mes jours "
(from *Iphigenia in Tauris*), - - - - - - - *Gluck*

MISS MARIE THOMSON.

Iphigenia, doomed as a sacrificial victim to the Gods at Aulis, was rapt away by Artemis and carried in a cloud to Tauris. Here, as priestess of Artemis, it is her task to sacrifice every stranger that sets foot on that shore. She implores Artemis to recall the gift of her life, that she may join her brother Orestes, whom she mourns as dead, not knowing that he is the first stranger to reach this fatal shore.

Recitative.

Non je n'espère plus! Depuis que je respire, en butte à leur colère, d'opprobre et de malheurs tous mes jours sont tissus, ils y mettent le comble: ils m'enlèvent mon frère.

Aria.

O toi, qui prolongeas mes jours,
Reprends un bien que je déteste, Diane,
Je t'implore, arrêttes-en le cours.

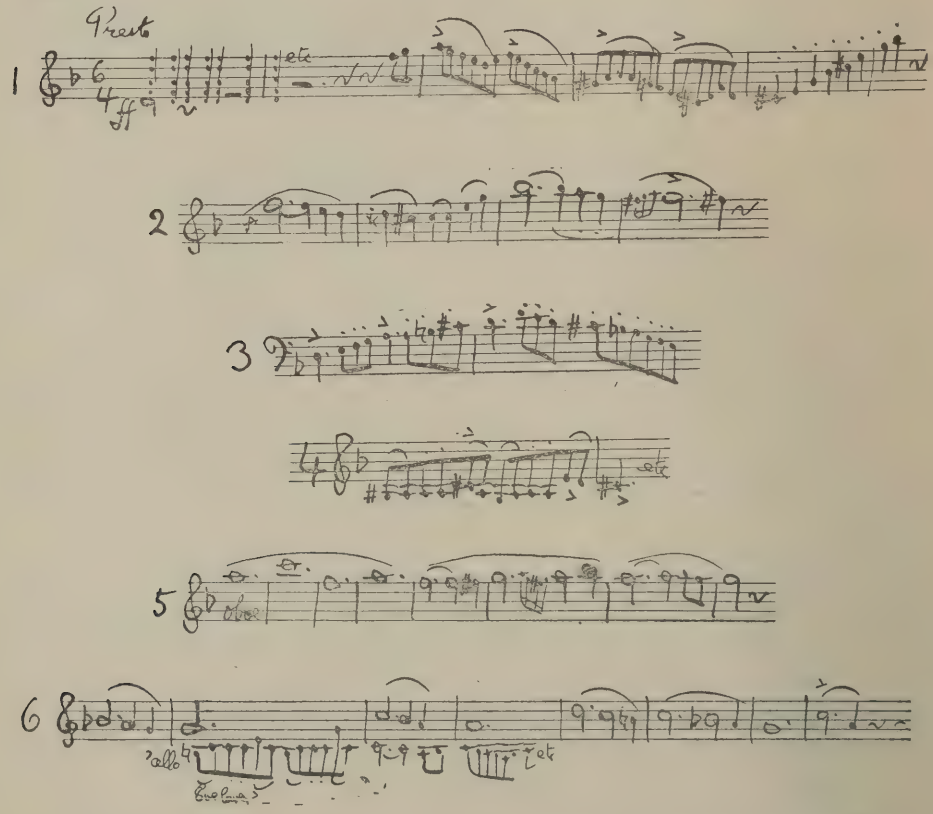
Rejoins Iphigénie au malheureux Oreste.
Hélas! tout m'en fait une loi!
La mort me devient nécessaire,
J'ai vu s'élever contre moi
Les Dieux, ma patrie et mon père!

O toi, etc.

V. OVERTURE, " The Ruler of the Spirits " - - - *Weber*

Rübezahl is an early unfinished opera which Weber began in 1809. The fairy tale on which the libretto is based was never a very promising subject for an opera, and ought in any case to have produced nothing more powerful than a Christmas pantomime. In the deplorable absence of any standard edition of Weber's works it is impossible to give a first-hand account of what exists of the opera, though there is little doubt that, as in the later operas, Weber must have intended almost every bar of his overture to have some reference to the music of the drama. The extant fragments of the opera are said to be immature and not very characteristic of Weber. In 1811 the opportunity of a concert in Munich inspired him to remodel the overture with such success that he declared it to be the most powerful piece of work he had yet done. In this form it remains one of his finest compositions; and it is incomparably greater in conception than any possible musical illustration of the story of the poor wizard whose captive princess cheated him into counting the turnips in his garden while she escaped with the aid of a friendly griffin. So

we may profitably refrain from all further speculation as to the meaning of this piece as programme music. It would be very difficult to guess that this work had not been composed some fourteen of fifteen years later, when Weber was at the height of his power. Although it is comparatively neglected it is as effective as any concert overture in existence. It is certainly of some consequence in the history of music, for Wagner did not entirely escape its influence in his Overture to *The Flying Dutchman*. It has a great wealth of themes, always, as in all Weber's instrumental music, put side by side in sharp contrast, with transitions executed by a *coup de théâtre*. The number of different themes is surprising, and it may save words boldly to quote six of them—



Nos. 5 and 6 represent the Second Subject, and it will be seen the calm cantabile of No. 6 is ominously disturbed by the 'cello with its agitated interpolation of Nos. 4 and 1. The return of No. 5 in the tonic major on the brass instruments is one of the most successful pieces of pioneer work in the history of orchestration. It would be impossible to guess by the sound of it that this glorious mass of soft harmony for brass instruments was written with the imperfect resources available in the year in which Beethoven was writing the *Ruins of Athens*.

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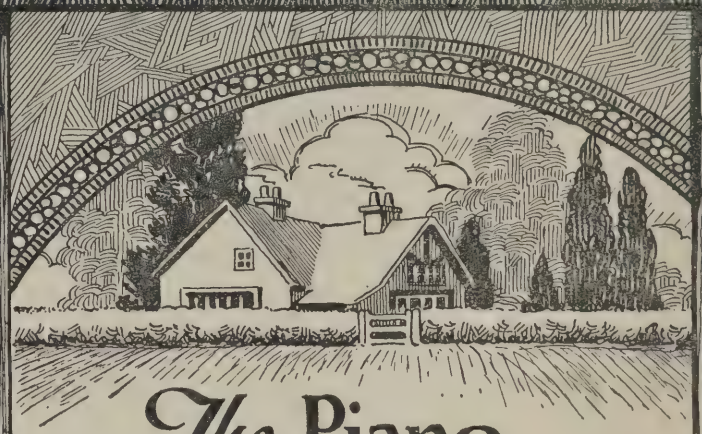

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PROGRAMME

1. MARCH, "The Garb of Old Gaul" - - - *General Reid*

2. OVERTURE, "Coriolanus," Op. 62 - - - - *Beethoven*

3. SERENADE in D major (Köchel's Catalogue No. 250), composed for Wedding of Elisabeth Haffner, July 22, 1776 - - *Mozart*

4. CONCERTO in D minor, for Two Violins and Orchestra - *Bach*

5. ITALIAN SYMPHONY, in A major, Op. 90 - - - *Mendelssohn*

NOTES BY D. F. T.

FOUNDER'S DAY CONCERT

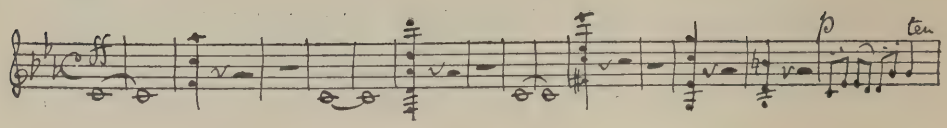
I. MARCH, "The Garb of Old Gaul" - - - *General Reid*

II. OVERTURE, "Coriolanus," Op. 62 - - - *Beethoven*

It does not greatly matter that the *Coriolanus* for which this Overture was written is not Shakespeare's, nor a translation or adaptation of Shakespeare's, but an independent German play by Collin. The story of Coriolanus is Shakespearean, because it is classical, and classical because it is human. Also, we need not suppose that Collin abstained from reading Shakespeare; and Beethoven (who also had to write an incidental march and chorus for Collin's play) had just as much right to get his Shakespeare through Collin as Keats had to get his Homer through Chapman. The Collin play is a highly accomplished volume of verse in which all the characters say all the noblest things that can be expected of them. Otherwise it is not dramatic. Beethoven derives from it the abrupt collapse at the end of his overture, which corresponds to the sudden suicide of the hero; an altogether different end from Shakespeare's. Otherwise Collin sheds no further light on Beethoven. Wagner, then, in that analysis of this Overture which is one of his finest and most attractive prose works, did well to ignore everything but Shakespeare and Beethoven. And however certain it is that all unauthorised attempts to name descriptive details in "programme music" will rouse the healthy opposition of those who want to give or withhold names themselves, there is no disputing that, if ever one piece of music could correspond to one dramatic scene, Wagner was right in describing Beethoven's Overture as a musical counterpart to the turning point in Shakespeare's *Coriolanus*, the seene in the Volscian camp before the gates of Rome (Act v., sc. iii.). Here, after every political embassy has been dismissed with the annihilating contempt of the banished conqueror,

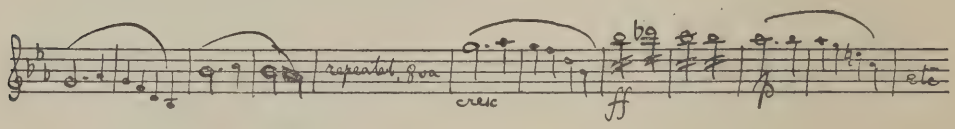
whose image (as Wagner says) is presented to us with the first notes of the music,

No. 1.



there come to him ambassadors against whom his pride struggles in vain.

No. 2.



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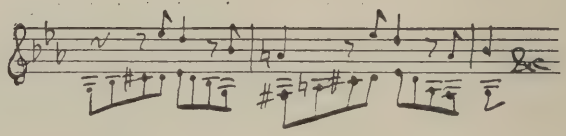


Wagner rises to heights of original poetic power in his profoundly true description of the vicissitudes of agonised pleading, pathetic fear (see No. 3), and the fierce pride that breaks the hero, body and soul, before it yields. Wagner's analysis cannot be shortened without injury, and space fails for it here; but the gist of it may here be indicated in Shakespeare's own words. In the concert-room Beethoven will say the rest, and readers and listeners may perhaps then do the better justice to Shakespeare when they read *Coriolanus*, or, at least, this scene of the fifth act, at home. Most of us will agree with Wagner, that music has comparatively little to do with politics, human as these may be in the hands of Shakespeare; and, in any case, it is a mistake to suppose that a single piece of music, especially so terse a movement as the *Coriolanus* Overture, could represent the various aspects of a whole play. Even in Beethoven's own opera, *Fidelio*, he at first wrote an overture which referred exclusively to the stirring events of the last act; and when, in his final revision of the opera, he realised that the gigantic tone poem we know as the Overture "*Leonora* No. 3" totally eclipsed the quiet opening scenes, he based the present Overture to *Fidelio* entirely upon the moods and suggestions of the first act.

Here, then, is the beginning of Shakespeare's analysis of Beethoven's *Coriolanus*—

Cor. Fresh embassies and suits
Nor from the state, nor private friends, hereafter
Will I lend ear to. [*Shout within*]. Ha! what shout is this?
Shall I be tempted to infringe my vow
In the same time 'tis made? I will not——

(*Enter* Virgilia, Volumnia, *leading young* Marcius, Valeria, *and Attendants.*)

My wife comes foremost; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature break!
Let it be virtuous to be obstinate.
What is that curtsy worth! or those doves' eyes,
Which can make gods forsworn! I melt, and am not
Of stronger earth than others. My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession, which
Great nature cries, "Deny not." Let the Volsces
Plough Rome, and harrow Italy: I'll never
Be such a gosling to obey instinct; but stand,
As if man were author to himself,
And knew no other kin.

And this is the end—

O mother, mother!

(*Holding* Volumnia *by the hands, silent*)

What have you done? Behold the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O, my mother! O!
You have won a happy victory to Rome:
But for your son,—believe it, O, believe it,
Most dangerously you have with him prevail'd,
If not most mortal to him.

III. SERENADE in D major, (Köchel's Catalogue No. 250), composed for the Wedding of Elisabeth Haffner, July 22, 1776 - *Mozart*

Solo Violin—Mr W. WATT JUPP.

Allegro maestoso : *leading to* Allegro molto.
Violin Concerto—
Andante.
Menuetto.
Rondo. Allegro.
Menuetto galante.
Andante.
Menuetto.
Adagio : *leading to* Allegro assai.

The Haffner Serenade is the largest of all symphonic serenades, and something more. Mozart understood by the term a symphonic work in a festive style and with licence or occasion to extend itself to a greater number of movements than is usual in symphonies. The occasion for such a serenade was generally some such wedding as that of Mozart's friend Elisabeth Haffner to the excellent Herr Spath of Salzburg. Miss Haffner was the daughter of the mayor of Salzburg. For her Mozart wrote a serenade of dimensions suited to the wedding breakfast. This probably lasted from mid-day till nightfall; and the serenade concluded the proceedings by moonlight.

The Haffner Serenade resembles four other orchestral serenades by Mozart in the same key (D major, almost the official key for festive orchestral music) in containing a group of concerto-movements. In Mozart's own catalogue of his works these groups are mentioned separately as "Concerto in" such and such a serenade. The two greatest of these orchestral serenades, the Haffner and another work, Köchel 320, were for a long time accessible in full score only as symphonies, the concertante movements being omitted. It seems that Mozart himself used to produce these two serenades in this form. Even so, they would still amount to complete symphonies with an extra movement. But the scores published in this form have other defects which do not inspire confidence in their texts; and the complete original works are the more welcome since the concerted movements are not only very beautiful but are incomplete without the rest. The serenade may be a superabundant symphony without the concerto, but the serenade-concertos are manifestly incomplete. Nevertheless I have the strongest suspicion that a certain Concertante for flute, oboe, horn and bassoon, written in Paris and supposed to have been lost, is really the Concertante for those instruments in the Serenade, Köchel 320. The Meiningen Orchestra toured Europe at the beginning of this century with a concertante for not quite the same group of instruments, which was supposed to be the lost work recently discovered. I had to write an analysis in the programme. Being thus retained as counsel for the defence, I could not say what I thought,

viz.: that no pupil of mine would be allowed to get through the writing of two of those fifty-odd pages of blundering form and inept scoring, to say nothing of ascribing them to Mozart. It is my proud boast that a former Chancellor of the Exchequer, on reading my carefully worded testimonial to the work, immediately asked me "What's the matter with this?"

[No! That essay is not among my collected works. If I ever deal with that Concertante again, I shall not write in testimonialese].

Authorities will differ as to what constitutes a theme within the meaning of the act. I have selected twelve items for illustrating the Haffner Serenade. Those of the first Andante (Exs. 3, 4, 5, 6) fall, with the exception of the last, into a single complex paragraph, being parts of a concerto-ritornello. If the whole Serenade were illustrated in the same way, the number of quotations would be at least 32, and these would not include formulas and derivatives.

The opening Allegro maestoso sounds like a first movement until it proves to be only an introduction to a much livelier Allegro in allabreve time. This real first movement uses the second figure (*b*) of the introduction as a transition-theme and makes much of the first figure (*a*) as a feature in an otherwise mainly episodic development—

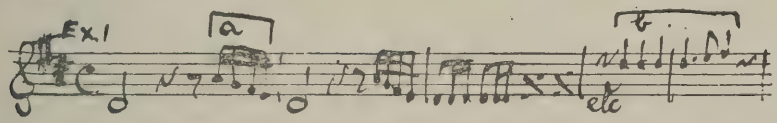
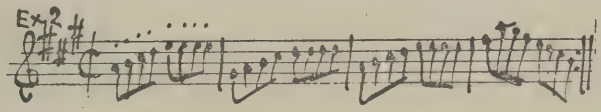
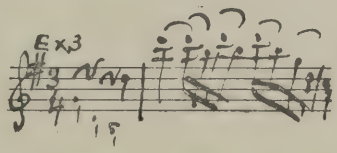
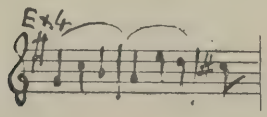


Figure (*a*) also forms the triumphant growl with which the movement ends. From the second group I quote one of Mozart's most Rossinian themes—



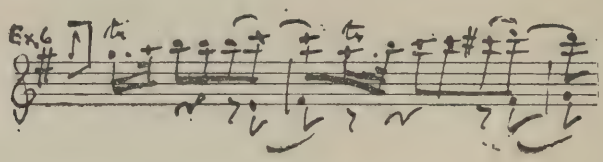
The slow movement with violin solo is a worthy fore-runner of one of Mozart's sublimest adagios, that of the D major quintet. Its opening ritornello contains in an unbroken flow of melody the following three figures—





Of these, Ex. 4 reappears in the D major quintet, and reaches the highest circle of the musical Paradise in the Kyrie of Beethoven's Missa Solemnis.

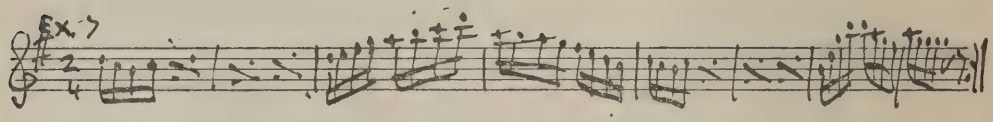
To these themes the solo violin adds a transition-theme—



and a new item (unquoted) to the second group.

A beautiful Minuet in G minor follows. The trio, in G major, is scored for winds with the solo violin.

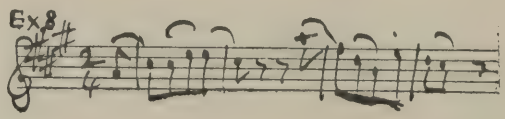
And now the solo violin is allowed to say a few words in rondo form. Few, if any concertos have larger or livelier rondos. The solemnity of the occasion is well displayed in the main theme, scored with an exquisite bell-like figure in flutes and trumpets—



and the three well-contrasted episodes, in the dominant, the sub-mediant (E minor), and the sub-dominant, with a full recapitulation of the first episode in the tonic, are worthy of their august positions and responsibilities.

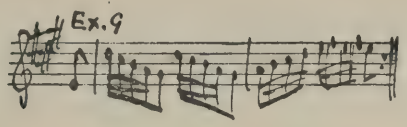
The Concerto being now over, the full orchestra resumes its splendours, and the trumpets resound in a *Menuetto galante* in D major. The trio is in the minor, and is serious, as befits the majesty of a slow menuet. (In Mozart's later serenades we are almost as likely to find a serious note as anywhere in his works. The second movement of Köchel 320 is definitely tragic ; and the only explanation of the title of Serenade for so solemn a work as the wind-octet in C minor that was afterwards arranged as a string-quintet is that the term may have become generic for wind-music.)

Now comes an Encyclopædia Mozartiana of rondo form In the Andante in A major we have the most luxurious rondo before that of Brahms's sextet in B flat. Everything happens that can happen in a rondo without disaster, and yet the movement is not inordinately long. The amiable main theme—

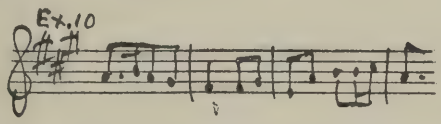


goes through delightful variations and re-scorings, and good-naturedly gives up

its precedence to a more feline sister who always turns up instead, and always makes quite sure that you have heard what she has to say—



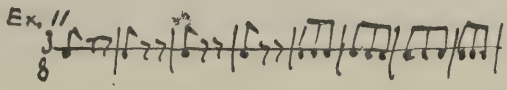
A third member of the family has a little the manner of an elder person, being at once enthusiastic and conciliatory—



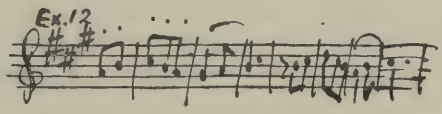
He, she, or it is the source of most of the episodes, and always has the last word.

Another Menuet follows. It is lively, and has two trios, the first being in G major, with solo wind instruments, while the second is in D, led by the winds with an undertone of military trumpet-calls.

A solemn Adagio begins as if to develop at leisure into another meat-course of the wedding breakfastlunchteadinnersuppernightcap. But it knows its business and leads straight into the perfect finale to this inexhaustible but accurately balanced work. The main theme is one of those affairs that will combine with anything whatever—



The other themes work up into sonata form. Here is the beginning of the most serious one—



IV. CONCERTO in D minor for Two Violins and Orchestra - *Bach*

Violins—

W. WATT JUPP AND J. M. BEGBIE

Conductor - - DR MARY GRIERSON

Allegro.

Largo ma non tanto.

Allegro.

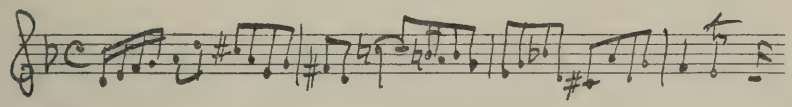
Bach is known to have written two concertos for two violins, or something of the sort. The well-known one we possess in its original form, and also in one of Bach's own wonderful arrangements for two harpsichords. The arrangement is lowered a tone, as in most similar cases; and, though it loses much with the loss of the violin qualities, it gains some fine detail for the left-hand parts of the two claviers. The slow movement, however, is obviously only a makeshift in this clavier version. The other concerto exists only in the clavier version. It was originally (as technical details prove) in C minor, and has not been transposed. As a concerto for two claviers it is very well known; but it is obviously twin-brother to the famous work now before us, and loses very nearly as much in its arrangement for claviers. It is, as Seiffert has shown, really a concerto for violin and oboe.

Nearly all Bach's concertos are exceptionally highly finished;—that is to say, we possess them in forms which record a large proportion of what Bach usually left unwritten because he was at the keyboard himself and needed no guidance. An astonishing amount of fine detail in phrasing is given by Bach himself; so that it is no mere purist prejudice to say that performances from modernised editions are more remarkable for what they leave out than for what they put in. Who, for instance, could pick out from a crowd of fussy editorial details the authentic fact that in Ex. 4 it is Bach himself who wishes one violin to play the figures detached while the other plays them slurred? But the main and most misleading omission of modernised production of Bach comes in the ignoring or the wrongly conceived execution of the *continuo*, or filling out of the figured bass on a keyed instrument. This device was the eighteenth-century composer's standarised method for settling all that most troublesome class of problems in modern orchestra: the problems of securing that all necessary harmonic filling-out should be at once present and unobtrusive. The details of a really fully figured bass by Bach are almost a complete system of what may be called interior instrumentation,—though they concern only a scarcely audible keyed instrument and are written in a kind of musical shorthand. Without

their careful execution nobody, for instance, will ever hear the consummate final effect at the end of the slow movement of this concerto when Ex. 4, which has hitherto always been filled out, is left "tasto solo"—that is to say, with the bare bass.

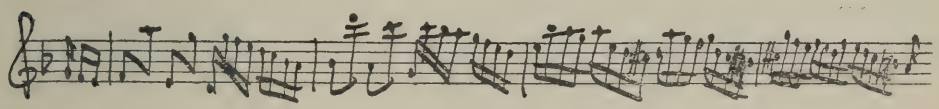
For analysis it will suffice to give the main themes. There are always, in the first and last movements of a Bach concerto, two themes or groups of themes; a *tutti* ritornello—

No. 1.



and a solo theme—

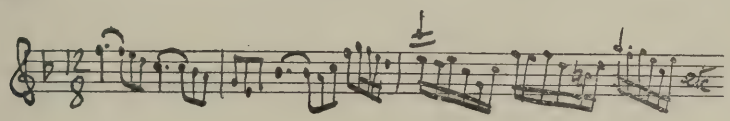
No. 2.



which, if independent, as here, is destined to be combined in counterpoint with the *tutti*. These groups of material are built up into an architectural design, in which portions of the ritornello intervene in different keys like buttresses at the corners of a building. The designs throughout this concerto and its lost twin brother are remarkably terse without any loss of breadth. For instance the end of the first movement with no more than four bars of final *ritornello* ought theoretically to sound abrupt: but it does not.

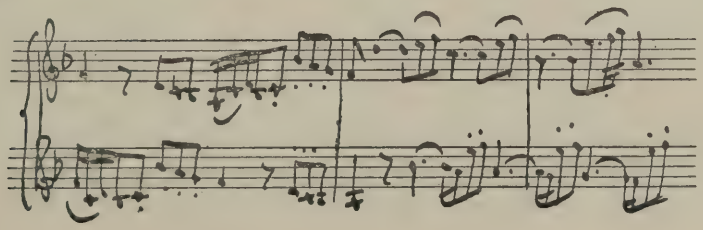
The slow movements of Bach's concertos leave more to the solo players; and this slow movement has no *tuttis* at all. Nevertheless its main theme—

No. 3.



stands out like a ritornello, alternating with short and more conversational themes, as—

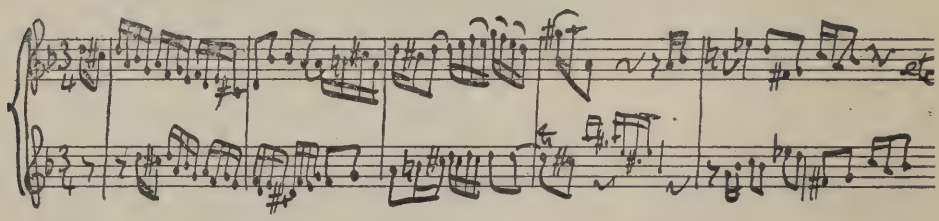
No. 4.



Nowhere has Bach written music with a more irresistible appeal to personal affection.

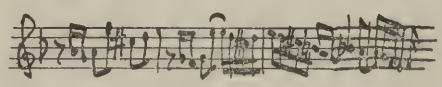
In the Finale Bach takes advantage of the transparency of his string orchestra and of his rhythms, and gives his unmistakable *tutti* theme to the solo violins, leaving the orchestra to supply merely the accented figures. Hence a special liveliness in the opening, which is entirely lost when the work is played merely with pianoforte accompaniment—

No. 5.



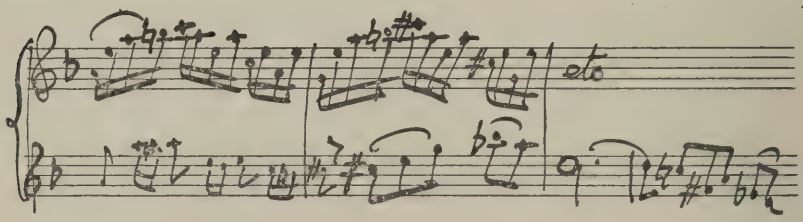
The solo themes are in graceful contrast—

No. 6.



Twice later on in the movement comes another lyric episode—

No. 7.



Everybody will remember with delight the other episode, in which the solo violins give a Handelian mass of four-part harmony in slashing chords.

V. ITALIAN SYMPHONY, in A major, Op. 90 - *Mendelssohn*

Allegro vivace.
Andante con moto.
Con moto moderato.
SALTARELLO. Presto.

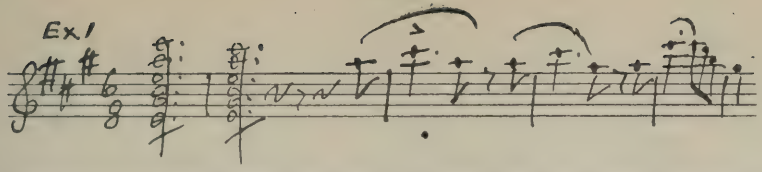
Although the Italian Symphony is one of Mendelssohn's most perfect works, it was withheld from publication during the composer's lifetime. Before he had finished it, in 1831, he was complaining that it cost him some of the bitterest moments in his life; and in 1847 he died without having accomplished his purpose of revising the finale. As Parry remarks, there are no signs of bitter moments in the work as we know it. Nor can we see where the finale could be improved. But the work may be perfect though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it.

The Italian Symphony is the work of a young man writing with an energy matched only by his technical facility. In relation to Mendelssohn's musical experience, it stands where Mozart's Paris Symphony stands in Mozart's career. Now, how would Mozart have felt towards his Paris Symphony if, instead of being able simply to enjoy his own sense of power and progress, he had become conscious of the existence of a much greater music that had already dealt with similar problems? The only great music before Mozart dealt with matters so entirely different from his symphonic, operatic, and sonata-style affairs that it could inspire him without interfering with his pleasure in new ideas. At first sight, and indeed all the more on further acquaintance, the Italian Symphony seems too unlike any other classical work to give us or its composer cause to fear comparisons. But to Mendelssohn such originality was not enough. The excitement of composing such energetic music was tremendous, and was enhanced by the unique pleasure of scoring it with an orchestration that remains to this day unsurpassed for beauty and accuracy. This being so, the young composer might surely hope that when he had not only finished but perfected his masterpiece, it would continue to excite in him the feelings with which he composed it. When he composed it he must have felt like a personification of Beethoven's Seventh Symphony. That classic is one of the things which Mendelssohn knew so well that he was in no danger of plagiarising from it. The Italian Symphony was not meant to resemble it, and does not resemble it in any indiscreet way. But the very idea of an energetic symphony in

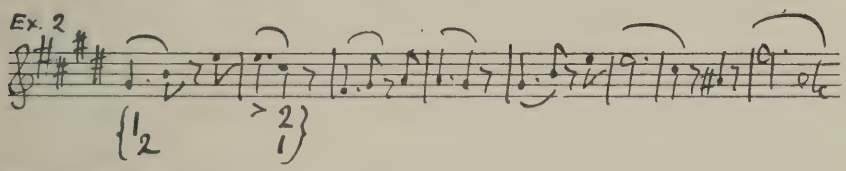
A major must call up the memory of Beethoven's seventh. And the last consolation that would satisfy Mendelssohn would be the plain fact that at the age of twenty-two a composer cannot be expected to show the power of movement of a composer of twice his age. It is not a question of technique. Neither Mendelssohn nor Mozart are good examples of slow and late development. The Italian Symphony, published as Mendelssohn's fourth, must really be his seventeenth, since his first published symphony was preceded by twelve unpublished ones; and Mozart was overwhelming the Milanese with operas at the age of fifteen. But there is a kind of easy-going spaciousness which suits a young composer, and no longer satisfies an older one. Worse advice cannot be given than that which would have a composer pretend to be past fifty when he is only just past twenty-one. The Paris Symphony and the Italian Symphony are both, at least in their main movements, young loose-limbed works. Luckily for Mozart, the devil was not able to produce the Jupiter Symphony before its time in order to wet-blanket the young composer by showing him how he ought to compose when he had become a considerably different person. Mendelssohn had no such luck. He was docile, and had been carefully brought up to think his gifts normal. Competent criticism from others never came his way, and nothing is further from the truth than the idea that he lived in an atmosphere of adulation. He lived and behaved like a gentleman; and while his music, at its best and at its worst, gave abundant pleasure, it was produced in solitude. Nobody could help him.

We may, then, safely conclude that Mendelssohn's dissatisfaction with the Italian Symphony is rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design towards the end. On the other hand it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before. Mendelssohn and Handel often show a merely restless inability to abide by a final settlement of their music. Much is omitted in modern performances of *The Messiah*: and one thing that is always omitted is the air "Thou art gone up on high." Yet Handel wrote six versions of this air!

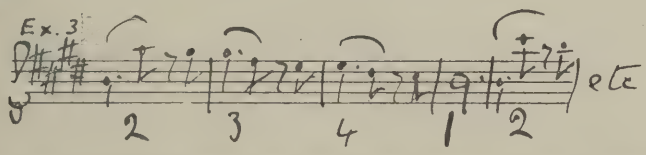
The splendid opening theme of the Italian Symphony is famous for its brilliant scoring with an accompaniment of repeated chords in the wood-wind; a device to which some purists object. The only ground for objection is that so few students can calculate how such things will sound, and that no poultry-yard can rival the consequences of miscalculation—



In a characteristically rapid tempo, but with the leisurely youthful phrasing that cannot be hurried however fast the car may go, Mendelssohn works out a broad opening and a masterly transition to the dominant. His second group begins with a theme which is obviously in no hurry—

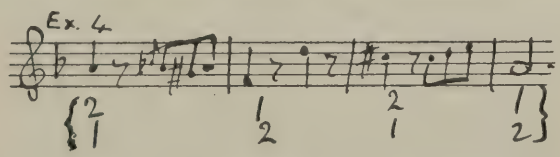


But its rhythm is, like many under-rated features in Mendelssohn's works, more subtle than it looks on paper. The first figure has two aspects. As first announced it begins on an accented bar. The unexpected long notes at its sixth and eighth bars prolong the phrase and bring its next clause into a different position, thus—



where the first bar is preliminary; so that the phrase is very different from the la-di-da affair made of it by misrepresentative quotation. Hence in the sequel the accent of Ex. 2 becomes reversed, as indicated by the lower group of figures. One of Mendelssohn's great romantic moments is the entry, soon afterwards, of the clarinet with an augmented version of Ex. 1, in C sharp minor. This quickly leads to a brilliant *tutti*, after which there is a quiet passage, important in its relation to the rest of the movement, leading back to the beginning. As this passage is omitted on the repeat, it is absolutely necessary that the repeat should be played, otherwise an essential part of the material will not be heard at all.

The development begins with a fugato on a new theme—

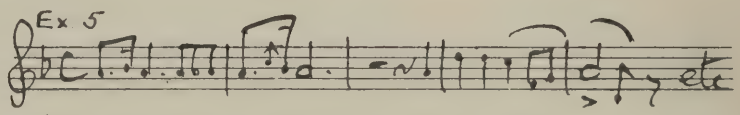


Here again the rhythm has two aspects. The theme is at first given with the accent on its second bar. As its entries become more crowded the accent shifts; and when the whole orchestra is treating the theme in a grandiose

marching style the accent has settled upon the first bar. By this time, however, the first theme, Ex. 1., has something to say, as it enters into polyphonic and melodic combination with this fugue theme in a most masterly imbroglio. The slow decline from its climax is another great romantic event; and the beginning of the subsequent crescendo leading to the return has left its mark on one of Brahms's most powerful passages, the return in the first movement of his first symphony. (The cruel sport of snob-snubbing was a temptation Brahms could never resist when he heard sneers at Mendelssohn.)

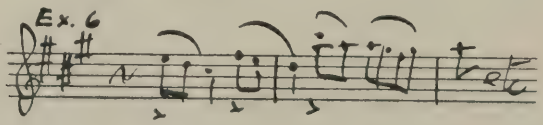
In the recapitulation Ex. 4 is inserted into the second group; there, accented on the first bar, it replaces the romantic incident of the augmented first theme in the clarinet. The coda drifts into a quicker tempo and makes brilliant use of the passage that was omitted on the repeat before the development.

Parry is puzzled to know why the slow movement was inspired by Naples, and certainly it needs no illustration from the Bay or from Vesuvius, or any of the things that we are told it is worth dying to see. But there is no difficulty in tracing the main idea of this movement to a religious procession which we know that Mendelssohn did see in the streets of Naples. He might have seen it in any other Italian town: the weather would have been the same, and the rest of the background would not have made much difference. The wailing introductory figure is just such an intoned litany as Berlioz uses on a larger scale in the "Domine Jesu" of his Requiem; and the rest is eminently processional and picturesque—



The combination of violins and flutes at the repetitions of the tune is one of the most delightful *tours de force* in all modern orchestration—modern is the word for it, since it is a paradox on any orchestral hypothesis. Verdi, substituting voices for violins and adding a third flute, gave the device a more literal interpretation in the "Agnus Dei" of his Requiem. But the wonderful thing about Mendelssohn's idea is that it seems quite normal. The effect is so like an organ that the movement has become a favourite with organists who want to make the organ sound like an orchestra.

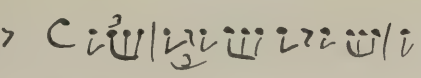
A second theme in the dominant major—



introduces a note of human wistfulness into the austerity of the litany.

The graceful movement that has the function of a menuet is more than pretty. The trio, with its dominant major key and its solemn horns, is beautiful with that depth that can be sounded only by a poet who knows that solemn things must be said with the lightest touch if they are not to become blasphemous. Mendelssohn has here exactly the touch that he misses in later and ostensibly more serious efforts.

The main themes of the finale can be represented by their prevalent saltarello rhythm—



W. S. Rockstro, a copious contributor to Grove's Dictionary, who knew and used the correct technical term for everything in music, no matter how familiar the thing or how sesquipedalian the term, has told us that, while the two principal themes of this movement are indeed saltarellos, the eel-like legato running theme which is a prominent feature in the development—

is a tarantella. The victims of tarantula-bite cannot even stop to jump in their dance.

Be this as it may, the finale of the Italian Symphony is a high-spirited romantic movement, with all the tendency of romance to vanish mysteriously round the corner. Haydn had ended two of his greatest quartets with a finale in the minor mode when the first movement had been major. But he could not bring himself to make the finale end happily at last. Mendelssohn, whose finale is here as unlike other things as the rest of the Symphony, remains in the minor to the end. It would be an exaggeration to call its humour sardonic, but it is admirably free from either sentimentality or callousness. One detail, very amusing as Mendelssohn puts it, became magnified into a downright offensive feature in the finale of Saint-Saëns's G minor pianoforte concerto. The comparison is useful as a touchstone full of the difference between an early work of genius and a piece of slick classicism.

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WITH NOTES BY D. F. T.

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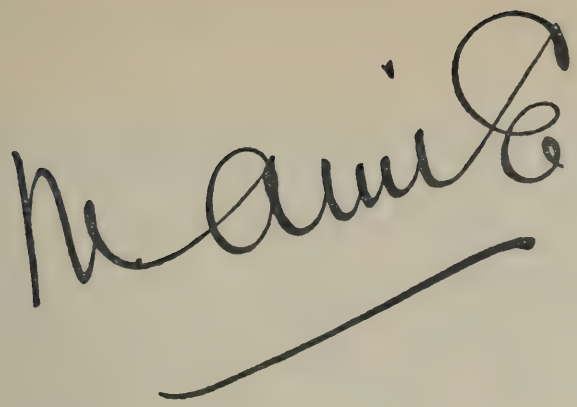

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PROGRAMME

1. OVERTURE for the Consecration of the House, Op. 124 - *Beethoven*

2. SONG OF DESTINY (Schicksalslied), for Chorus and Orchestra, Op. 53 - - - - - - - *Brahms*

3. SYMPHONY in G minor (Köchel's Catalogue No. 550) - - *Mozart*

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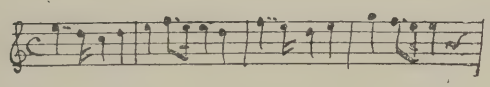
4. MAGNIFICAT - - - - - - - *Bach*

NOTES BY D. F. T.

I. OVERTURE for the Consecration of the House, Op. 124 - *Beethoven*

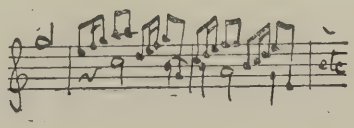
This Overture, written to inaugurate a new theatre in Vienna, is unique in form. It consists of a solemn slow march—

No. 1—



followed by a passage of very rhythmic fanfares for trumpets, through which bassoons may be faintly heard in a sound suggestive of hurrying footsteps; then there is the tread of some concourse not less excited, but more certain of its goal; a moment of solemn calm; silence, and the first faint stirring of a movement impelled from some vast distance by a mighty rushing wind, which then seizes us in the career of a great orchestral fugue—

No. 2—



rising from climax to climax in a world which is beyond that of action or drama because all that has been done and suffered is now accomplished and proved not in vain.

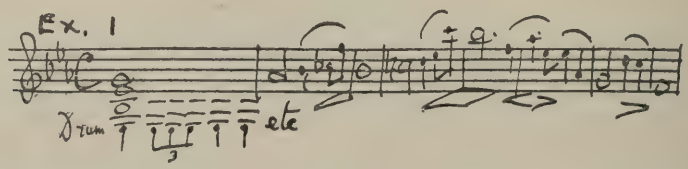
II.

SONG OF DESTINY (Schicksalslied), for Chorus and Orchestra (Op. 53) - - - - - *Brahms*

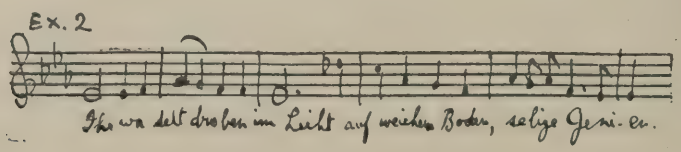
Friedrich Hölderlin's poem is set by Brahms in a form which has been thought to go beyond the mandate of its text in a fundamental matter. I think that on mature reflection we shall find that the setting does no such thing, but that we are apt to forget or ignore the privilege of music to treat the time-direction in a way of its own, retracing the past and grasping the future without regard to the way in which human life is confined to one order of events. Brahms, the last great master of sonata forms, was the last person to ignore that privilege; and Wagner committed himself to no assertion of personal immortality when he made Isolde die beside the corpse of Tristan to the music of their love-duet, nor when he made Siegfried die to the music of Brünnhilde's awakening.

A literal translation of Hölderlin's poem will bring out the meaning more closely than can be managed in a singable version. The otherwise excellent version of Troutbeck will be sung, with a change in one detail where that eminently musical translator lost faith in Brahms's rhythm and, counting the bar-periods wrongly, assumed that the German text was wrongly accented, whereas it is perfectly correct. I have not been able to make or procure an ideal rendering; but my accent on "intó the unknown we fall" is not impossible, though I dislike it.

An orchestral introduction expresses the most wistful longing—

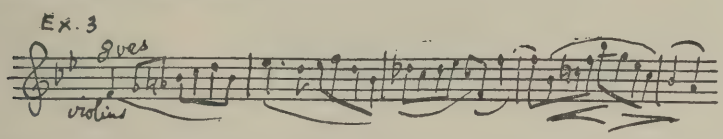


A solemn rhythm in the drums pervades most of this paragraph. The close anticipates the first theme of the chorus, which is announced by the altos and repeated in full harmony—



Ye walk on high in light, upon soft ground, ye spirits blest!—(*selige Genien*)

Gleaming breezes divine lightly stir you as the artist stirs the sacred harp-strings with her fingers.

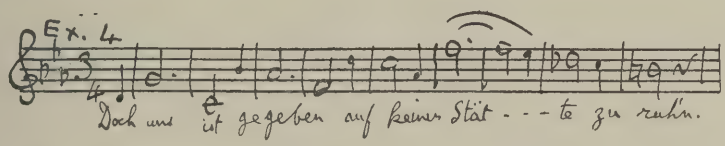


The *glänzende Gotterlüfte* are represented by a new figure that modulates in subtle chords divided among antiphonal groups of voices, wood wind and brass; while the *heilige Saiten* are represented by Ex. 3.

The next stanza freely recapitulates the music of the first, to words of the following purport.

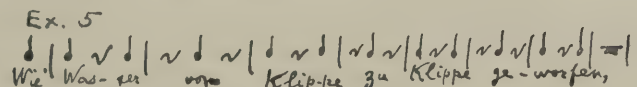
(Ex. 2.) Free from Fate, as a sleeping babe at the breast, the heavenly ones draw their breath: chastely guarded in its modest bud, their spirit blooms for ever; (Ex. 3.) and their hallowed eyes gaze in calm eternal clearness.

The orchestra resumes the close of its introduction. Suddenly there is a new chord, ambiguous and ominous. Upon this the orchestra flares out in wild agitation, and the chorus re-enters, bewailing the helpless state of man in his darkness and doubt—

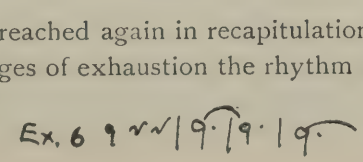


But to us it is given to find rest nowhere: suffering mankind dies away and falls blindly from hour to hour, like water hurled from rock to rock, year in, year out, down into the unknown.

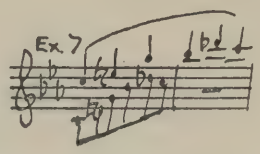
Brahms develops this theme and these words in a huge movement which goes again and again through its cycle of despairing thoughts, finding no way out except by sheer exhaustion. Yet, like the representation of Absence in Beethoven's Sonata, *Les Adieux*, the movement is not inordinately long, and its form is perfectly clear. The simile of water hurled from rock to rock is graphically represented by the cross-rhythm—



and when this point is reached again in recapitulation, the key is unexpectedly remote. In the final stages of exhaustion the rhythm of Ex. 4 becomes—



and the orchestra has dying flickers of energy, with a pathetic augmentation of its figure of accompaniment—



When no thought is left except that of the dark unknown, the longing for light arises again. In ruthless beauty the orchestral prelude returns, in C major. At first the drums are silent; and nothing darkens the "*stiller, ewiger Klarheit*" of the melody with which the flute soars up. Towards the end the drums are heard, but their rhythm is not so solid as at first. We may not know that because this vision rouses our longing it is an answer to our doubts and fears. It must suffice us that music is capable of such visions.

III. SYMPHONY in G minor (Köchel's Catalogue No. 550) - *Mozart*

Allegro molto.

Andante.

MENUETTO. Allegretto.

FINALE. Allegro assai.

The symphony in G minor has been compared with all manner of tragedies; and if the motive of such comparisons be to induce us to take Mozart seriously, they have an excuse. It is quite impossible to exaggerate the depth and power of Mozart's thought; those enthusiasts who may seem to do so have in fact merely mistranslated the language of music, or of poetry, or of both. The danger of such mistranslations is that they are as likely to misrepresent life as to misrepresent art. We can only belittle and vulgarise our ideas of Mozart by trying to construe him as a tragic artist; neither the literature with which he came into contact nor the musical forms which he brought to such exquisite perfection could give him scope for any music which by legitimate metaphor could be called tragic. This does not imply that he could not have risen to an opportunity for tragedy; we have no means of knowing the limitations to his powers of expression. He died young, and he touched no problem without solving it to perfection. What is finished of his *Requiem* is of a world beyond tragedy; the *Dies Irae* is in one sense a catastrophe, but a universal catastrophe is not tragic if nobody (or everybody) survives it; for it is in "the pity and terror" of the spectator that the tragic catastrophe does it purifying work. And in the

true tragic sense the *Dies Irae* is not even a catastrophe, it is a universal ordeal that lies in the future; an ordeal for which Mozart prepares himself with solemn rites.

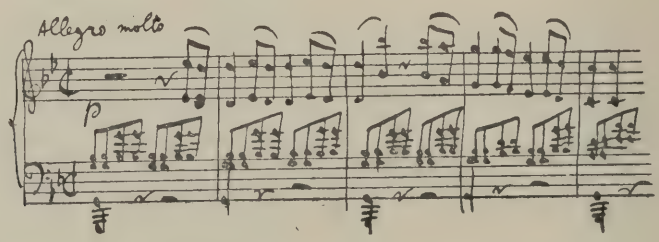
If we are to understand Mozart we must rid our minds of the presumption that a tragic issue is intrinsically greater than any other. In music this is conspicuously untrue; there is no question that the most tragic of musicians is Beethoven; yet only three of his most powerful works have really tragic finales, while others, sounding fully as tragic a note in their first movements, end in triumph (the 5th and 9th symphonies), or in some pathetic vision as of a happiness secured for the unborn (the F minor and A minor quartets), or—let us face facts as Beethoven faces them—in a violent temper (the C minor Violin sonata and E minor quartet). If we can face the facts of Beethoven's tragic music we can also face the fact that Mozart's whole musical language is, and remains throughout, the language of comic opera. He has even been blamed for using it in his *Requiem*; and the blame would be deserved if his language meant something he did not intend to say. But the blame should fall on the critic who allows the accidental associations of an artist's idioms to blind him to their true meaning. The word "awful" does not mean in a modern drawing-room all that it means in Miltonic poetry; but need that prevent a modern poet from using it in a Miltonic way? Or from using it properly in a drawing-room?

This is an extreme case for which there is hardly a parallel in Mozart; but the opening of the G minor symphony, taken together with some of the comments that have been made on it, gives us as delicate a touchstone for the whole question as could well be devised. Sir George Grove in his analysis of this symphony very pertinently remarked that it is difficult to see, in the repeated notes at the end of each step in the theme, those depths of agony ascribed to the opening by some critics. Just so: it is not only difficult to see depths of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word "reserve."

We need not, then, be shocked to find that the language of the opening of the G minor symphony is much the same as that of the overture Rossini used for the *Barbiere* after writing it for some other purpose. Rossini's overture fits

the *Barbiere* admirably ; for its feebly shrill and bickering opening can hardly fail to suggest something like the state of mind of poor little Rosina ready for any adventure that may bring escape from her grumpy old guardian. Now, even to those of us who are most fond of the *Barbiere*, this sort of thing hardly bears mentioning in relation to the G minor symphony. The language, we admit, is common to both : where does the gulf lie ?

In the 'forties Liszt published, or at all events played in public, arrangements of Beethoven's nine symphonies, introducing them with a declaration to the effect that it was possible to produce on the pianoforte all the essentials of an orchestral score, except those of sheer mass and varieties of *timbre*. The arrangements are still in print, and prove conclusively (to any one who can read the originals without their aid) that Liszt was by far the most wonderful interpreter of orchestral scores on the pianoforte that the world is ever likely to see. Yet when Mendelssohn heard of Liszt's declaration, he instantly said, " Well, if he can play the beginning of Mozart's G minor symphony as it sounds in the band, I will believe him." With his usual acumen, Mendelssohn hit upon a passage *scored for strings alone*, which for sheer impossibility of translation by the pianoforte surpasses anything that can be found in Beethoven, or perhaps in any later writer ! Yet it is hardly possible to say that its mysterious agitated accompaniment of divided violas makes it much more complicated than the *Barbiere* opening with its coarse little accompaniment in repeated chords.



These two elements of utter simplicity and utter impossiblity of translation are among the most obvious signs of the highest poetic power. We do not often find such a bundle of anecdotes and illustrations to demonstrate their presence as we have been able to find for this particular opening, concerning which still more might be said, as the autograph gives some interesting changes of detail, the first bar being an afterthought which changes the rhythmic ictus. But these qualities are equally present in every line and every aspect of the whole.

As has been mentioned above, Mozart first wrote the symphony without clarinets, but availed himself of them at the first opportunity. The miniature scores and the *Edition Peters* give only the original version ; but no conductor with a feeling for Mozart's style (and a knowledge of how he sighed

for clarinets where they were not forthcoming) would dream of neglecting Mozart's careful revision.

As the original score is the only one accessible in popular editions, it may be of interest to students of such matters to try and find out during actual performance what the changes are, if only such an exercise is not carried to a point where it rivets instead of stimulating attention to the music. Generally speaking, Mozart has substituted the mellow tone of the clarinets for the acid tone of the oboes everywhere, except in a few places (chiefly sustained discords) where the acid tone has a definitely pathetic effect, and in the trio of the minuet where the use of oboes and horns is in a definitely pastoral style. Where the oboes are not suppressed, they are extensively rewritten, to make room for the fuller harmony the clarinets can help to provide.

Another point in the study of the small orchestra is the ingenious use Mozart makes in this symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent.

Perhaps the most luminous thing ever said about Mozart was the remark of Edward Fitzgerald, that "People will not believe that Mozart can be powerful, because he is so beautiful." If these general observations can help to show his power, they will have proved more useful than any detailed analysis of the symphony from point to point. The contrasts between the four movements will then speak accurately for themselves without any attempting to characterise each with an "appropriate" (and therefore stifling) epithet. We can learn to know them as we know friends whose deepest feelings are not hidden from us because we tacitly agree not to press on them with heavy words.

INTERVAL.

IV.

MAGNIFICAT - - - *BACH*

1. *Chorus.* Magnificat anima mea Dominum.
2. *Aria* (Soprano II.). Et exsultavit spiritus meus in Deo salutari meo.
3. *Aria* (Soprano I). Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent—
4. *Chorus.*—omnes generationes.
5. *Aria* (Bass). Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
6. *Duet* (Alto and Tenor). Et misericordia ejus a progenie in progenies timentibus eum.
7. *Chorus* Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
8. *Aria* (Tenor). Deposuit potentes de sede, et exaltavit humiles.
9. *Aria* (Alto). Esurientes implevit bonis: et divites dimisit inanes.
10. *Trio* or *Semi-chorus* (Soprano I., II., and Alto). Suscepit Israel puerum suum, recordatus misericordiæ suæ.
11. *Chorus.* Sicut locutus est ad patros nostros: Abraham et simini ejus in sæcula.
12. *Chorus.* Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

SOLOISTS.

Miss JOAN WATSON.
Miss MARIE THOMSON.
Miss ELMA BURNETT.
Mr CHARLES BROWN.
Mr FRED LYNN.

Bach's Magnificat is one of his most comprehensively representative works. From it almost any point in Bach's treatment of words, of musical forms, and of instruments, can be brilliantly illustrated. Opinions may differ as to whether it is a representative setting of the Song of the Virgin Mary, or whether that question is important to Bach-lovers. One of the greatest of these, my beloved master Hubert Parry, complained almost angrily that there is nothing feminine in it. On the other hand, a not less impassioned Bach-lover, Widor, quotes the aria *Quia respexit* as a perfect example of the exquisite femininity of the oboe d'amore, inspired by Bach's treatment of the words. And perhaps Bach's defence would be that in setting each verse as a complete sound-picture he

cannot be limited by the consciousness that the words were first pronounced by a woman.

Certainly a feminine treatment of "He hath shewed strength with His arm" would be disastrous on a large scale. Parry, setting the Magnificat as a single design, can retain throughout these words the note of the Virgin adoring the remote power as well as the intimate mercy. In other words, Parry can dramatise the whole text in such a way as to relegate the illustration of its details to a subordinate place.

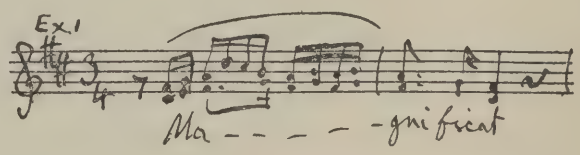
It is therefore beside the mark to complain that Bach forgets that it was a woman who first sang the words that he illustrates according to their substance. Where the substance and subject is feminine, as in *Quia respexit humilitatem ancillæ suæ*, he is feminine enough; and it is no mere coincidence that the first words of the whole work are given to the sopranos and altos. Nor is it without conscious purpose that the aria, *Et exsultavit*, as well as the *Quia respexit*, is for a soprano voice. And nobody can mistake the purpose of the stupendous chorus, *Omnes generationes*. The more we emphasise the weight of that chorus the more deeply do we feel moved at the thought of the innocent singer whom all generations call blessed. With this chorus Bach passes, by a stroke of something akin to dramatic genius, beyond the range of dramatisation; and, as if to emphasise this, he sets the next words ("for He that is mighty hath magnified me"—*fecit mihi magna:* "hath done great things for me") as an aria for a bass voice. One reason for this is that he happened to have five solo singers who each required an aria: another reason is that the aspect of the text that he is illustrating is that of "*qui potens est.*"

It will now be convenient to describe the work theme by theme. As Bach's Magnificat is an original work, with no antecedents set to other texts, we shall find Bach's musical symbolism here in its quaintest and most powerful forms. Bach took it for granted, and did not attach to it anything like the importance it assumes in the minds of the writers who have re-discovered it to-day. Good music was to him a thing that could be used to any good new purpose, regardless of what its details may have symbolised in their first setting. When Hercules had to choose between Pleasure and Virtue, the presumption was that the pleasures of a demigod would not be less refined than those of the Duke for whom Bach was writing a birthday cantata; and so the song of Pleasure enticing Hercules away from the strenuous pursuit of Virtue could serve for the cradle-song of the Virgin in the "Christmas Oratorio." Sometimes Bach thinks fit to add new symbols, but he seldom troubles to remove old ones merely because they no longer happen to illustrate the words. His symbolism, therefore, does not relieve us of the task of interpreting his forms as pure music: on the contrary, it is apt to mislead critics who are not strong in their grasp of musical form.

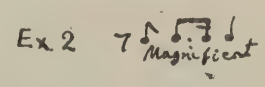
1. *Chorus.* (My soul doth magnify the Lord.)

In the Magnificat we see very clearly a treatment of words on a method often found in Bach's choruses. First there is a main theme by which the words are stretched out in coloratura. Then, before our up-to-date critics have time to blaspheme at a philosophy that fails to anticipate Herbert Spencer, another theme appears in the natural rhythm of the words, and pervades the rest of the design.

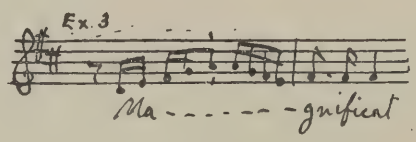
Here is the unquestionably feminine coloratura with which the sopranos and altos begin—



And here is the natural rhythm of the first word—



But there is a third and equally important theme which does not immediately explain itself—



If it had no other purpose it would justify its existence at the present day as a drastic refutation of the heresy that Bach's long phrases are to be sung or blown without change of breath. This heresy is the ruin of just the best and most enterprising class of chorus-singers. And it is quite unnecessary. When I first met that exquisite artist the late Louis Fleury he astonished me by playing the greatest of Bach's flute sonatas with a phrasing as free as that of the finest violinists. When I asked him how he managed never to chop up the phrases he answered "by taking breath very often." The more often breath is taken the quicker it can be snatched. I never could detect when Fleury took breath. And, long before such a consummation is attained, the listener will find that a slight hiatus after each accented beat (not before) almost immediately ceases to attract attention. On the other hand, nothing can remedy the loss of tone towards the end of a phrase that is too long for the breath. So, if you object to Bach's way of singing "ma-ha-ha-ha-ha-ha-ha-ha-ha-ha-gnificat," kindly extend your objection to all coloratura-singing whatever, and to all things in eighteenth-

century music that would not occur spontaneously to a musician whose range extended from *Elijah* to *Götterdämmerung*.

The further purport of Ex. 3 will not appear until much later. Meanwhile, let us consider the form of this opening chorus. Like most of those florid choruses of Bach that are not fugues (and like some that are) it is a concerto in which the chorus-voices play the part of the solo-instrument. (Bach once turned a movement of the first Brandenburg Concerto into a chorus, the whole vocal mass corresponding to the solo violin.) Accordingly the themes are all grouped into a rounded orchestral paragraph of thirty bars. The voices repeat the first half of this in their own style, up to the middle close in the dominant. For the second part they substitute a new development which covers a wider range of key, but is hardly longer than the original second part. When the voices have come to a close in the tonic the orchestra repeats the last 16 bars of its paragraph.

Bach's ways of ending a movement form an important subject in musical aesthetics. A final orchestral ritornello is used by him for the express purpose of destroying finality by giving a formal anti-climax to a chorus that would otherwise eclipse what is to follow. Thus in the B minor Mass it is a great mistake to omit the cool ritornello which Bach has so carefully put at the end of the *Et resurrexit*. In spite of its enormous expansion by the treatment of every clause as a separate movement, the Nicene Creed is for Bach, as for all orthodox Christians, a single thing. Finality comes, not after the Resurrection, not even after the Last Judgement, but when the Amen has been sung to the expectation of the life of the world to come. And Bach's most solemn finality is always simply punctual; sometimes to the verge of abruptness, but never otherwise than at the exact end of a melodic phrase. Supplementary chords filling an architectural space apart from formal melody are necessary in a later symphonic and dramatic music which will sound either epigrammatic or archaic if it is deprived of them; but they are inconceivable in Bach's art. If a chorus ends without an orchestral ritornello the voices will still end in the very terms of the ritornello. The only question is whether Bach will see cause, as in this opening chorus, to let the orchestra recapitulate the last paragraph. Apart from this, Bach's last chords, vocal or instrumental, are always written with deliberate purpose as to their length. We find quite short final chords with rests to finish the bar, and a pause clearly placed over the rest instead of over the chord. We find chords that complete or fill the last bar without pause, or with a pause over the double-bar instead of over the chord. Lastly we find the familiar Handelian pause on a long final chord; rarely except in fugal choruses where the orchestra is merely supporting the voices. The grand Handelian adagio cadence I cannot remember to have found in any of Bach's choral works, though something like it occurs at the end of his toccatas, and once, very impressively at the end of the first move-

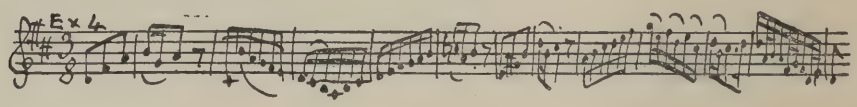
ment of the C major double concerto. Ah!—but was I not forgetting "*mente cordis sui*" in this very work? Well, that is rather another story. The rhetoric may be Handelian; indeed, what good rhetoric is not? But here instead of the quintessential expectedness of Handel's adagio cadance, we have something very unexpected indeed. We do not even know what key the whole movement is in until the last moment.

The first chorus has ended with its orchestral ritornello, to which we will *not* add the emergency-break ritardando which is often supposed to be the only correct way to produce Bach's full closes.

The last chord is short, and Bach puts his pause on a subsequent rest.

2. *Aria.* (And my spirit hath rejoiced in God my Saviour.)

The aria *Et exsultavit* is terse, like all the movements in this highly concentrated work. The orchestra sums it up in the first twelve bars—

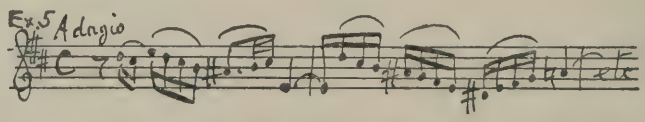


There is an early version of Bach's Magnificat in which some other church songs were inserted, some in German, some in Latin. After this aria came a figured chorale, *Vom Himmel hoch da komm ich her*, one of the very few movements in which Bach, writing ostensibly for unaccompanied chorus, does not show that he is really relying all the time on a 16-foot organ bass. The interpolated numbers are well worth performing; but this can be done without making them interrupt the Magnificat, which Bach evidently preferred to keep in its integrity.

3. *Aria.* (For He hath regarded the lowliness of his handmaiden: for behold from thenceforth . . . shall call me blessed—.)

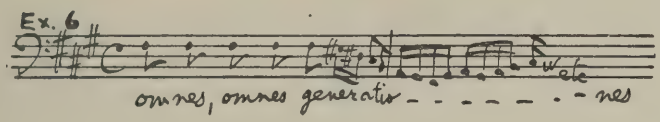
4. *Chorus.* (All generations.)

Widor's favourite illustration of the modest femininity of the oboe d'amore sums up the first part of the aria *Quia respexit*—



It does not sum up the whole; for there is a new tone in the voice-part at *ecce enim ex hoc beatam me dicent;* though the oboe d'amore still accompanies this with the old material. The voice does not quite reach the end of the sentence.

This is taken out of the singer's mouth by all the generations that are calling the Virgin blessed while the millennia unroll—



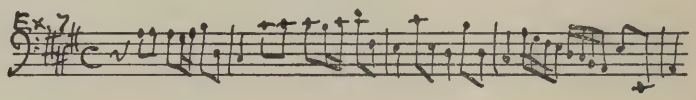
I see no ground, either in tradition or in the musical sense, for the prevalent custom of taking this as a quick movement, or even as one appreciably faster than the aria of which it finishes the words. Be this as it may, nothing need prevent the listener from enjoying the rhetorical points by which Bach keeps the impression of inexhaustible multitude always augmenting. First the theme is given in normal tonic and dominant positions, until, in the first four bars, all the five chorus-parts have had it. Then the voices take it in steps rising up the scale at half-bar distances. Ignoring changes of octave as the theme alternates between male and female voices, the steps are:—F sharp: G sharp: A:B:C sharp: D:E:F sharp, with a close in A major. Then the voices enter at intervals of fourths and fifths so contrived as to drift through several keys. When the dominant of the key of the movement is reached we soon become aware that another scale of rising entries is in progress. This time it has ten steps:—G sharp: A:B:C sharp:D:E:F sharp:G sharp:A:B sharp, leading to a close in the dominant. Then the voices concentrate their entries on to the one note of the dominant and gather into a pause thereon. After this all the voices, except the bass, deliver the rhythm of the theme in full harmony, the bass entering with the theme itself half a bar later, upon which an answer in the sopranos brings this tale of generations to an end which symbolises things not ended here and now.

5. *Aria.* (For He that is mighty hath magnified me: and holy is His name.)

Inspired, as has already been said, by the words *qui potens est,* Bach sets this as an aria for bass voice. The accompaniment is for continuo alone, and we do not even possess a figured bass part to tell us what harmony Bach intends for the superstructure. The common sense of the matter begins with the plain fact that when Bach writes an aria with a merely continuo-bass accompaniment, that bass will, wherever it stands alone without the voice, constitute a main theme in itself. Yet, not only do many commentators express the utmost bewilderment at the "incompleteness" of Bach's finest continuo-arias, but, conversely, an editor of one of the later Bachgesellschaft volumes has gravely printed an aria in which the bass is obviously a mere bass without the smallest pretensions to a sense of its own; and has let this pass

without any hint that something is missing. In the Magnificat nothing is missing except the figures, and this lacuna is not unusual in eighteenth-century music.

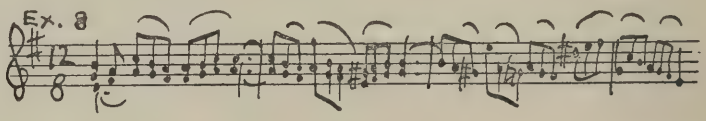
This aria is not only a continuo-aria, but it is almost entirely confined to a ground bass which is diversified here and there by little interludes which enable it to change its key. The unwritten superstructure should be smooth; and there are places where it is difficult to find a good construction, in the absence of any help from figures. But it cannot be too simple in its effect: and the bare bass is at all events a main theme which is as fit to stand alone as any other specimen of Bach's glorious "one-part counterpoint—"



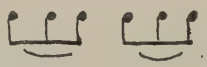
In the earlier version a lively figured Chorale, *Freut euch und jubilirt*, follows here.

6. *Duet.* (And His mercy is on them that fear Him; throughout all generations.)

An orchestra of muted strings, with flutes in unison with the violins, gives the gist of this movement in the first four bars—



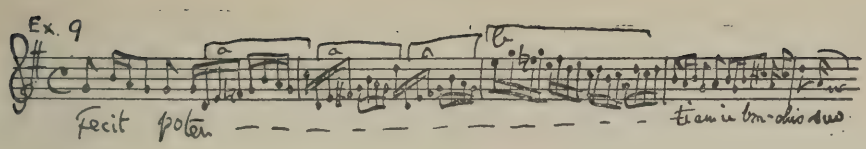
The voices bring a new figure at the words *timentibus eum;* and at the end Bach actually gives a slow vibrato—



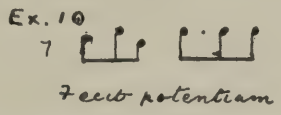
to the tenor on the word *timentibus.*

7. *Chorus,* (He hath shewed strength with His arm: He hath scattered the proud in the imagination of His heart) [*sic:* "mente cordis *sui,*" and not in agreement with "*superbos.*"]

Starting on the subdominant side of G major, this chorus gradually reaches the dominant side of D and passes beyond it until it is brought to a surprising end, reaching its final D major from a distance. A coloratura-theme uproots the mountains, (figure (*a*)), and brandishes a mighty fist (*b*)—



while other voices and antiphonal groups in the orchestra give the natural rhythm—

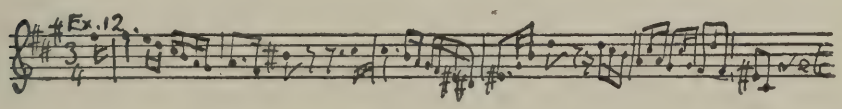


and the foundations quake unceasingly—

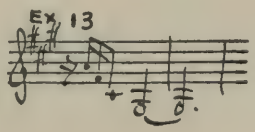
The coloratura-theme rises in fugue through all the five voices, and is then taken up by one of Bach's shrill agile trumpets. Meanwhile the chorus is mentioning a particular exercise of the Divine might. "*Dispersit, dispersit, dispersit*—" What, or whom? Nothing of importance. The chorus, accustomed to repeat important words until fugues have run their course, merely mentions the *superbos* in one derisive shout. The earthquake is over, and the sun scatters the clouds. When the heart of God imagines the proud dispersed they are dispersed beyond our reckoning. (Bach, following the reading *sui*, is in agreement with the practice of all the liturgical composers. The Greek Testament is unmistakably in agreement with our Prayer-book as well as our Authorised Version, in reading "their hearts." This reading would hardly have given Bach the opportunity for so grand a change at this point.) In the early version a short Latin *Gloria in excelsis* follows here.

8. *Aria.* (He hath put down the mighty from their seat; and hath exalted the humble and meek.)

The opening ritornello gives a general idea of the mood of this aria—



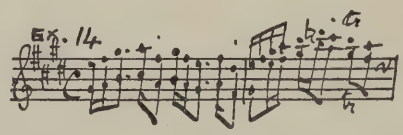
but the detailed symbolism appears when the voice enters; the violins (the whole body in unison) illustrating *deposuit* thus—



while the tenor, as in Handel's *Every Valley*, illustrates *exaltavit* by long rising coloraturas.

9. *Aria.* (He hath filled the hungry with good things: and the rich He hath sent empty away.)

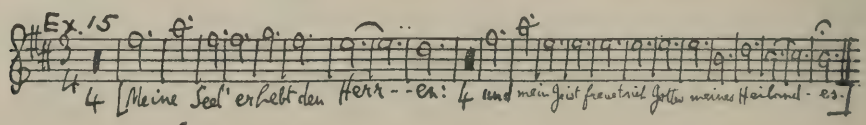
Symbolism is at its quaintest in this delightful aria, which ends with a downright practical joke when the flutes omit the resolution of their penultimate notes. The writers of the printed continuo-fillings are desperately afraid of this child-like trait, and they all try to make the continuo contradict it. But may we not ask in all reverence whether this child-like humour does not actually belong to the words? The dethronement of the mighty is a serious matter, which the humble will regard with awe in the midst of their own exaltation. But it is no such tragedy for the rich to be sent empty away while the hungry are filled with good things. There would be something dangerously like malice if there were no humour in the zest with which the Psalmist says that the Lord has prepared a table "for me in the presence of mine enemies." Anyhow, Bach does not seem to suppose that the rich have any worse fate than to be sent empty away in respect of their having asked for more than they already possess. This aria expresses the delight of the hungry in the good things. To the rich it only says, "This is not for you!"—



In the early version a Latin duet, *Virga Jesse*, is intended to follow here, but is left unfinished. A complete German version of it is found in one of the Cantatas.

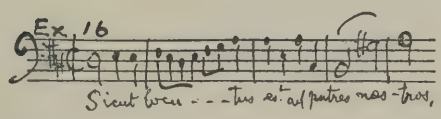
10. *Trio* or *Semi-chorus.* (He remembering His mercy hath holpen His servant Israel.)

There is no evidence to show whether this is a trio or a chorus. Bach's solo singers were members of the choir, so that he did not need to specify such details in unpublished works that were always performed under his own direction. I greatly prefer a choral performance of this highly imaginative movement. While the feminine voices weave a flowing texture in close polyphony above a bass of high violoncellos, the oboes (*tutti* in unison) play an old Canto Fermo used for German settings of the Magnificat (*Meine Seel' erhebt den Herrn*)—



Mozart uses this in his Requiem at the words beginning *Te decet hymnus.*

11. *Chorus.* (As He promised to our fathers, Abraham and his seed for ever.)—



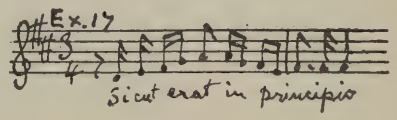
A not uncommon mistake in criticism is that of treating a classical composer as if he were a candidate for a musical degree. If a student writes a fugue in which the subject is invariably so harmonised as to make a full close, and the answer invariably enters on a unison with the last note of the subject, it is very unlikely that the examiners, whether internal or external, will suppose that the student knows much about fugues. For no other reason than this so great a Bach-lover as Spitta thought that the G sharp minor fugue in the first book of the 48 must be an early work, though it is one of the maturest and most beautiful things in the whole collection. Two important facts about full closes are involved here. First, beginners have to begin by mastering full closes because they can do nothing else. Secondly, full closes, if at short and regular distances, will chop up the style and destroy the sense of movement. Very well, then ; the full closes in this *Sicut locutus* chop up the style and destroy the sense of movement. To which Bach is able to add " Quod erat faciendum." Each movement in this Magnificat has been wonderfully terse ; and each has been independent of the rest in all but the common ground of harmonious contrast. And now all these independent pieces are to be rounded off as parts of a single whole, and rounded off in an astonishingly short, almost abrupt, though perfectly final way. As we listen to the stiff little periods of this simple fugue we feel a new sense of leisure, and we enjoy its sonorous euphony, which would satisfy even an examiner. Moreover, this stodgy style does take up a certain amount of time, which passes very pleasantly. Only the organ and the basses support the chorus. At the end there is an effective climax, with a chain of suspensions in the treble, and the style draws a longer breath before finally closing with another regular period.

12. *Chorus.* (Glory be to the Father, and to the Son, and to the Holy Ghost : as it was in the beginning, is now, and ever shall be, world without end, Amen.)

After that rigid little fugue anything in a more free rhythm would sound big. And the opening of the Gloria sounds gigantic. First, on the dominant of D there is a mighty shout of the word *Gloria* in its natural rhythm,

in which the whole orchestra takes part. Then, over a deep organ pedal-note the voices arise swarming in coloratura. With each clause the process is repeated and developed. Like Browning's Spanish monk, Bach frustrates the Arian in three sips, putting the words together in this form : *Gloria Patri ; Gloria Filio ; Gloria et Spiritui Sancto.*

All this makes a magnificent introduction,—to what? It takes time, but it covers only introductory ground. There is only one thing big enough to follow it and well enough prepared by its antecedents to be heard without fatigue; and that is the whole Magnificat! Fortunately the beginning may stand for the whole. Bach finishes in two-thirds of a minute; and now at last we learn the meaning of Ex. 3. The text is built up as in the previous verse; *sicut erat in principio ; in principio et nunc ; nunc et semper et in sæcula ; et in sæcula sæculorum. Amen.* The coloratura of Ex. 1 makes a grand climax in the bass on the word "*sæculorum*"; and the precise meaning of Ex. 3 is "as it was in the beginning"—



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1. OVERTURE to *Fidelio* - - - - - - *Beethoven*

2. MARFA'S SOLILOQUY, from Schiller's unfinished Drama "Demetrius," set for Mezzo-Soprano and Orchestra, Op. 14 *Joachim*

3. GREY GALLOWAY, a Border Ballad for full Orchestra - *J. B. M'Ewen*

4. SONGS WITH ORCHESTRA—

   (*a*) Auf dem Kirchhofe, Op. 105, No. 4 - - - *Brahms*
   (Orchestrated by Max Reger.)

   (*b*) Immer leiser wird mein Schlummer, Op. 105, No. 2 - *Brahms*
   (Orchestrated by Max Reger.)

   (*c*) Erlkönig, Op. 1 - - - - - *Schubert*
   (Orchestrated by Liszt.)

5. OVERTURE, "Baron Hop" - - - - *A. Voormolen*

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6. THIRD SYMPHONY, in F major, Op. 76 - - - - *Dvorák*

NOTES BY D. F. T.

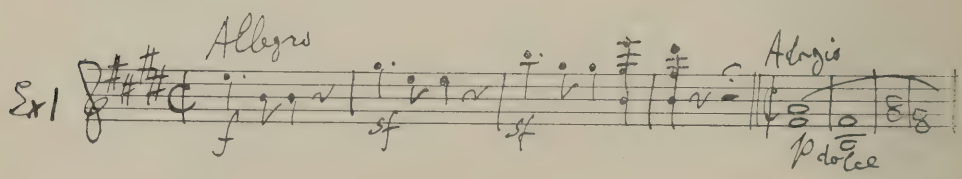
I. OVERTURE to *Fidelio* - - - - - *Beethoven*

There is an art of music that is not governed solely by the laws of Wagnerian opera. This art includes a large number of examples of opera, as well as the whole range of instrumental music, a range which, by the way, does *not* include those disgusting chunks of butcher's meat hacked from the living body of Wagner's music-drama and served up to concert-goers as the *Waldweben*, the *Walküren-Ritt*, the *Entry of the Gods into Walhalla*, and whatever other scenes are most scrappy and formless without their voices, words and action.

No musical capacity and little brains of any kind are needed to discover that Beethoven's only opera was written to a badly designed libretto, and that Beethoven had none of Mozart's experience in the art and craft of bullying his librettist. But with ripe musical experience the conviction grows, and is strengthened by the fact that the work always makes a profound impression wherever it is performed under a good tradition, that *Fidelio* is not only a work that inspires that mixture of hero-worship, saint-worship and personal affection which Beethoven's character and art have always received, but that it is astonishingly near to success as a music-drama. The original version of 1805-1806 was drastically revised, as to libretto, by a certain Treitschke in 1814: the title was changed from *Leonore* (the real name of the heroine) to *Fidelio* (the name she took when disguised as a boy): and Beethoven's alterations in the music were not less drastic. They represent the height of human self-control in their ruthless sacrifice of this and that individual beauty to the welfare of the whole. The result, at least in the first act, is not perfect; an entirely different kind of libretto would have been needed before the first act could run so that the listener knew why the music and dialogue alternate as they do:—but the great dramatic and

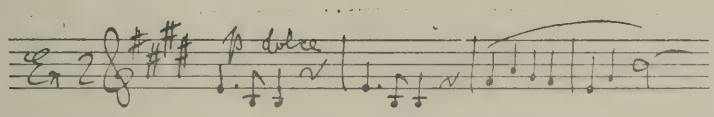
emotional situations did become not only intelligible but intensely moving. Jahn, who first republished the original versions of *Leonore* (1805 and 1806), unfortunately not in full score, is inclined to regret some of Beethoven's harshness to his work and notices a marked difference in the style of the passages added in 1814. This difference, which is actually the day-break of Beethoven's "third period," is no æsthetic drawback whatever. The new passages are simply the deepest and most concentrated climaxes of expression in the opera, and they come where the drama requires them. Whether they could or should have been written earlier is a philological question, of no more interest to Beethoven than whether later critics would think it quite right of him to use in his finale a long sustained passage out of a cantata (not published till 1890) written before he left Bonn. Few questions are of less consequence to a self-respecting artist than the question whether his work is going to be thought up-to-date, either by connoisseurs of present fashions or by less worldly breeds of pedants.

Of all the new parts of *Fidelio* none deserves greater reverence than its Overture. The mere act of renouncing that mightiest of all overtures, *Leonore No.* 3, is enough to inspire awe. Beethoven was obviously right; *Leonore No.* 3, even in its earlier version (*Leonore No.* 2), referred entirely to the climax of the story in the last act: and was utterly destructive to the effect of the first act. The only possible effect for this act is the impression of a harmless human love-tangle proceeding between certain good-natured young people connected with the jailor of a fortress governed by the villain:—grim forces being thus manifest in the surroundings, together with a growing sense of mystery about one of the persons in the love-tangle; Fidelio the disguised wife of the unnamed prisoner who is rescued by her heroism when she has helped to dig his grave in the dungeon where he has lain in the darkness for two years. A music that reveals Leonore's full heroic stature (like the Overture *Leonore No.* 3) simply annihilates the first act. In the *Fidelio* Overture Beethoven achieves what the first act requires. A formidable power, neither good nor bad except in accordance with its direction, pervades the whole movement, and, in the introduction, alternates with a quiet pleading utterance—

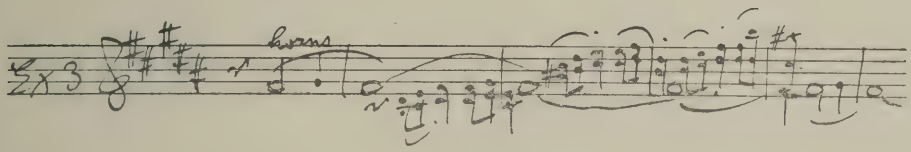


which is soon lost in the darkness of Florestan's dungeon, until, after the

drums have entered with slow footsteps, it emerges and leads into the active daylight of the *allegro*—



This is worked out in sonata-form with a terseness and boldness which is more akin to Beethoven's "third period" than is commonly realised. The "second subject" is in the dominant, as usual, and contains several short new themes, of which I quote the first—



in order that the listener may more readily note a remarkable feature of form in this Overture which occurs in the recapitulation.

The development is short and quiet, the drums bringing back the main theme dramatically. In the recapitulation an unexpected turn of harmony brings the "second subject" (Ex. 3) into the dark remote key of C major, in which the trumpets, hitherto confined to repeating a single note on the only chords which admitted it, come into their own and dominate mightily. Then at last, with a return to the key of E the trombones blaze out as the full orchestra breaks into Ex. 1. The ensuing *Adagio* passage is adorned with a graceful new triplet figure, and soon bursts into a brilliant final Presto.

Throughout the Overture the scoring is of Beethoven's most subtle and at the same time, powerful order; and in the form great issues, dramatic and musical, often hang upon a single bar.

II. MARFA'S SOLILOQUY, from Schiller's unfinished Drama "Demetrius," set for Mezzo-Soprano and Orchestra, Op. 14 *Joachim*

GABRIELE JOACHIM.

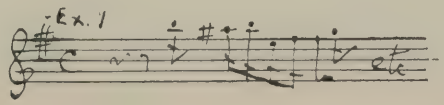
Since the revival of Moussorgsky's operas, whether in Rimsky-Korsakov's tidied-up versions or in their original form, we have become more familiar with the subject of the false Demetrius than any audience to whom Frau Joachim can have sung the great scena which Joachim wrote for her at some time in the 'sixties, probably before Moussorgsky had begun to think of *Boris Godunov*, and certainly at least ten years before that opera was first produced. Even when, early in the present century, Joachim made one of his last visits to England and took part in the Leeds festival, playing a double concerto with his quondam pupil Arbos, and conducting this scena, its subject was still known only to the few who had read either Schiller's fragment or Pushkin's poem. And probably there were as yet more English readers of Schiller than of Pushkin even by that time. The Moussorgsky revival did not reach this country for another ten years or so.

Schiller's fragment is very interesting, in itself, in its subject, and in the prolonged efforts Goethe made to arrive at a possible plan for finishing it. He eventually gave up the idea; but not before a considerable mass of literature had been accumulated, what with his discussions and Schiller's posthumous sketches. This mass fills a stout volume, not of Schiller's works, but of the collected *Schriften der Goethe-Gesellschaft.* In this volume the Demetrius fragment fills only 80 pages. The subject interested Joachim deeply, and he wrote an overture to it which he did not publish. After Brahms's death, Joachim was pleased and not a little touched to find that Brahms, who had so carefully destroyed every scrap of his own immature or unfinished works, had made an arrangement of this overture for two pianofortes which, together with a similar arrangement of Joachim's acknowledged and published Overture to *King Henry the Fourth*, he had carefully preserved. Joachim showed me both the arrangement and the original score of the Demetrius Overture, saying with glee, "It's awful!—an attempt at psychological music!" I did not find it very awful; and the psychology of it was good enough to prove that Joachim understood Liszt and his Weimar group of revolutionaries through and through before he renounced their ways. I well remember a passage in which a theme grew, by "augmentation," to a gigantic size in a way vividly suggestive of the horror of the self-deceived impostor as he found both his power and his helplessness growing to his own destruction.

But this soliloquy of Marfa, written not long after that overture, is set in a

style which has the deeper psychological truth of classical forms. The words are in the singer's mouth, and not in some literature that must be read elsewhere. And it was as a mature master of orchestration that the young Joachim so soon felt that he must openly part company with the devotees of a histrionic style that seemed to him extravagant. Neither these devotees nor their leaders could be satisfied without avowals of sympathy; and on the other side there was a confusion, not confined to one group, nor to one country, nor even to one art,—a disastrous confusion between matters of taste and subjects of moral judgment. It is ridiculously easy to see this now. We need not take the slightest trouble to find out what the protagonists of these struggles were worrying about; and we are at perfect liberty to make fools of ourselves without any encumbrance from such hide-bound things as knowledge or principles at all. One of the funniest things in up-to-date musical criticism is the assumption, without the slightest assistance from the listener's ear, that, if Liszt and Joachim set about orchestrating Schubert, Joachim's scoring will be stiff and Liszt's flexible. I wish that when last year I produced Joachim's glorious scoring of Schubert's Grand Duo in the same concert as Liszt's very good and workmanlike scoring of the Wanderer Fantasia, I had exchanged the attributions. We should still have heard how the one version suffered by comparison with the other; only this time the criticism would have been right. Stanford, than whom there was no finer and more exacting judge of orchestration, was under no delusions about Joachim. He took him very seriously as one of the great masters of scoring, not less remarkable for freedom than for schematic accuracy.

The soliloquy of Marfa takes place in a convent by the lake of Belofero. Marfa is the widow of Ivan the Terrible, and the mother of his heir Demetrius, who perished in infancy; according to some reports, by murder at the instigation of Tsar Boris. As in Pushkin's poem and Moussorgksky's opera, a young monk has become persuaded (by various early memories and certain tokens, such as a jewel that hung round his neck when he was adopted by the monks as a foundling), that he is the lost heir. Boris goes far to support this rumour by the terror he shows at the progress of the impostor. Such is Marfa's own view when Boris sends messengers to her retreat to warn her against lending herself to the deception. A certain desire for revenge for her own injuries at the hands of Boris adds zest to her will to believe in the restoration of her son. The messengers, alarmed by her attitude, have retired in consternation; and she breaks out with—

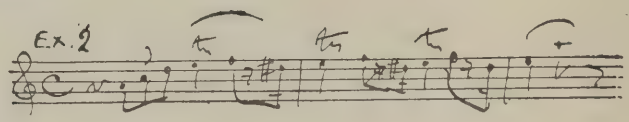


It is my son; I will harbour no doubts.

The wild tribes of the very desert are arming for him: the proud Pole, the Palatine, ventures his own daughter on the pure golden security of his case; and shall I, his mother, alone reject him? Shall I alone not be shaken by the storm of joy that overwhelms all hearts and shakes the earth?

He is my son! I believe in him: I *will* believe. I grasp with lively faith the rescue that Heaven sends me!

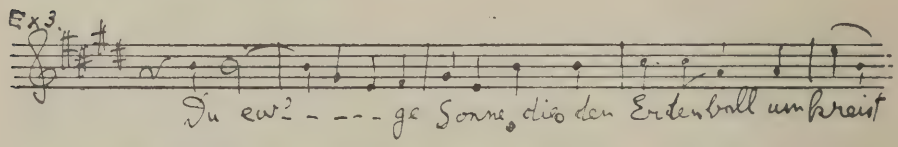
It is he; he comes with his armed forces, to deliver me, to avenge my shame!—



Hark to his drums, his war clarions!—

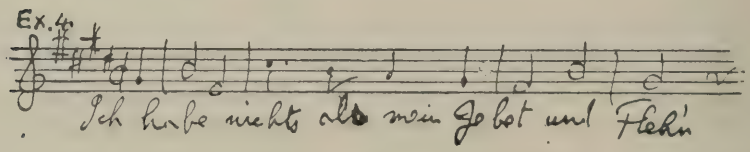
Ye nations, come from the East and the South, come from your steppes, from your immemorial forests; come, ye of all tongues, of all garbs; bridle your horses, your reindeer, your camels; come unnumbered as the waves of the sea, and crowd unto your king's banner!

(*Recitative*). O, why am I cramped here, bound, limited when this illimitable feeling moves me?—



Thou eternal sun, circling round the world, be thou the messenger of my desires! Thou all-pervading, unconfined air that swiftly dost accomplish the vastest journeyings, bring thou to him the message of my burning longing.

(*A quicker movement, bringing back the figure of Ex.* 1.)

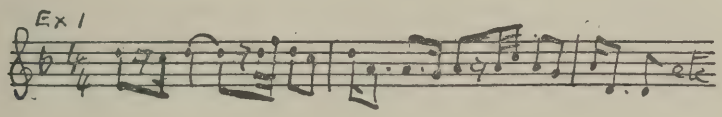


I have nothing but my prayers and supplications, which I delve in flames from the depth of my soul: I send them on wings to the heights of heaven; I send them like an army to meet thee!

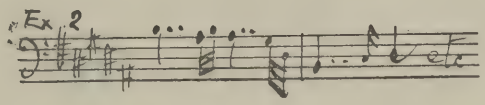
III. GREY GALLOWAY, a Border Ballad for full Orchestra - *J. B. M'Ewen*

From the composer I learn that there is no legend to serve as "programme" to this piece of pure music. It is called a ballad as certain compositions by Chopin are called Ballades: Galloway is merely a geographical expression, and not a Laird or Younger of that ilk; and "grey" refers to the weather that prevailed there in the September when the composer conceived this work—if not also at other times.

Certain features of the music are intimately Scottish. For example, the lovers of folk-music who think that *Annie Laurie* is a folk-song, have probably forgotten or never known that the pentatonic scale has a mode for each of its notes. The opening theme of "Grey Galloway" is not a folk-song, but it is a typical example of pentatonic Dorian, in the scale D F G A C D—

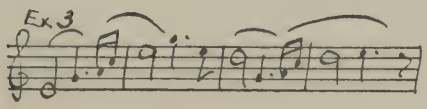


In complete contrast to this, the first episode, in the remote key of B major, gives an impression of fairy-like subtleties of sunlight and gossamer-strewn heather seen through rain and mist—



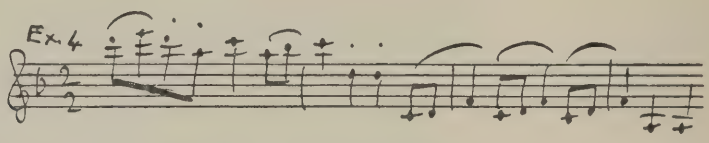
This may not have been the composer's idea; but it is about the sort of thing I should represent by such scoring if I wanted to write descriptive music. As Mendelssohn once pointed out in an amazingly clever letter, it is music that has the definite meaning for musical people, and words that mean different things in different mouths.

Rondo-like, the first theme returns. A second episode is in a pentatonic Phrygian mode E C A C D E—

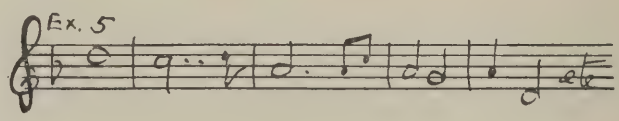


Sea-birds seem to be hovering in the air, until the misty grey darkens.

When this episode has slowly died away there is a sound of hurrying crowds. While the sound is low, distant and indistinct it might be thought menacing; but the crowd enters the scene with nothing more dangerous than a Hornpipe—



Being inexpert in such matters I will not commit myself to the assertion that this is a Hornpipe; for I am not sure that it may not be a Reel, though I think it is definitely not a Strathspey. For all I know, it may be a Highland Fling. Or it may be the dance that Bishop Grocote danced with the cook in *Stronbuy*, after the Free Kirk minister had called him a Dissenter. At all events all these dances, though not dangerous, are exciting; and this one makes a brilliant end to a piece which has made a large number of vivid contrasts out of its Gallowegian greys. At last the Hornpipe (I am almost sure that it is a Hornpipe) shows its kinship with Ex. 1 by the following theme which is what textual critics would call a "conflation" of the two—



And so the work ends with a return to the figures of its first bars. There are several important figures besides the five here quoted; but those unquoted concern finer detail than this analysis attempts to show.

IV. SONGS WITH ORCHESTRA—

(*a*) Auf dem Kirchhofe, Op. 105, No. 4 - - - *Brahms*
(Orchestrated by Max Reger.)

(*b*) Immer leiser wird mein Schlummer, Op. 105, No. 2 - *Brahms*
(Orchestrated by Max Reger.)

(*c*) Erlkönig, Op. 1 - - - - - *Schubert*
(Orchestrated by Liszt.)

GABRIELE JOACHIM.

(*a*) Auf dem Kirchhofe.

The point of *Auf dem Kirchhofe* is untranslatable; and Mrs John P. Morgan's attempt to render it in English that can be sung to the original music achieves bare possibility and no more. Here an explanation seems more useful than a translation.

The poet (Detlev von Liliencron), walking among neglected graves on a stormy day, saw frozen upon each stone the word GEWESEN (" the late "). The dead slept on, as dead to storms : the word thawed—GENESEN (" healed ").

(*b*) Immer leiser wird mein Schlummer (*Hermann Lingg*).

The soliloquy of a woman with no long time to live, who often dreams that her absent lover is at the door and that there is no one to open it. The thought awakens her, and she weeps bitterly. Resigned even to his finding another love when she is dead, she implores him, if he would see her once more, before the May breezes stir and the thrush sings, to come soon.

It seems as well, now that Brahms is beyond the range of fashion, that a correct account of this song should be laid before the listener. Only the other day, one of our eminent metropolitan critics, assuming quite gratuitously that the lady of this song was *in articulo mortis*, stated, on the basis of that exhaustive knowledge of death-beds which is the prerogative of the very young, that Brahms's treatment was utterly false to the facts, which the critic knew to be far otherwise. We have only his word for that, and his word was no work of art. I cannot recall any attempt of Brahms to treat a death-bed scene ; but I have no doubt that Brahms would not fail to attend to his text in such a scene.

(*c*) Erlkönig.

For the last fifty years it has been supposed to show acumen when we praise Loewe's very fine and exceedingly clever setting of Erlkönig at the expense of Schubert's. We are told, in particular, that Loewe's wonderful representation of

the Erl-King's speeches by the notes of a mere major chord, is much more true to the facts than Schubert's pretty tunes, which we ought to regard as digressions into irrelevant ornament. Now, it is true that Goethe's poem, like his *Iphigenie auf Tauris*, and like many other *aufgeklärt* poems of the period, is almost aggressively rationalistic ; aud that Goethe comes as near as anything short of literal statement can come to telling us that the child was delirious with marsh-fever and that it accordingly died a natural death before it and its father reached the inn. But Goethe does not go so far as to make the delirious child see and hear no more than the things the father sees and hears. Goethe does not, like Loewe and the child's father, tell us that the *child* heard nothing but the wind whispering in withered leaves. He gives us the Erl-King's speeches in full, and they tell explicitly of golden raiment, of gay flowers, and of pretty games and dances. How can Schubert be wrong in following Goethe into the child's fevered fancies, and waiting until it is the father's turn to explain them away? Loewe's clever economy here is beautifully typical of the decline from a golden to a silver age. The fact is that the psychological critic and the psychological composer are alike inferior to Schubert in psychology as well as in music. Lacking large constructive powers in music, or the understanding of large forms, they miss the power which great musical form has to interpret a poem so comprehensively that the only criticism that can carp at the result is just as likely to discover with annoyed surprise that the poem is written in verse.

Schubert had at the age of seventeen, when he wrote this masterpiece, already formed the habit, equally sound as a principle of lyric art and of psychology, of determining what feature in the song should be present all the time. In the Erl-König this feature is the galloping horse on which the father rides in desperate endeavour to reach shelter before the marsh-fever has done its mischief. At first the horse, the rider, and the child in his arms are seen from the spectator's point of view. Then the father speaks, worried because his child hides his face. "Father, don't you see the Erl-king there with his crown and train?" "My son, that is only a streak of mist."

But now Goethe and Schubert hear and see with the senses of the child. The immense stroke of genius here, as in the Erl-king's second speech, is the change in the galloping accompaniment. The galloping is no longer seen ; it is felt in a troubled half-sleep, and felt mainly in the rhythmic rise of the rider pressing on his stirrups.

But when the Erl-king threatens to seize the child by force and then grasps him, the child is wide awake. The father presses on, but it is too late ; when they reach the house the child lies dead in his arms.

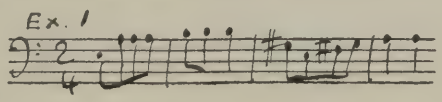
Liszt's orchestrations of Schubert's songs (there are six of them) are excellent, and quite free from the infuriating ornaments of his pianoforte transcriptions.

V. OVERTURE, "Baron Hop" - - - - *A. Voormolen*

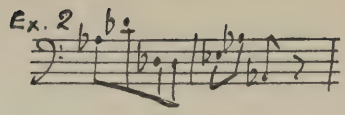
This Overture is the prelude to a Choregraphical Fantasia dealing with the character (and capers) of Baron Hop, who was Ambassador of the Austrian Netherlands at the Court of Stadtholder William V. at the Hague in 1794. In the latest edition of the Encyclopædia Britannica no biographical article intervenes between that on Hoover and the series of articles on the hop in its botanic integrity and in its relation to beer. Important and august as these subjects are, they ought not to have crowded out so distinguished a person as the inventor of the Haagsche Hopjes. Nobody with the smallest pretensions to taste can travel in Holland without inwardly digesting these masterpieces of the 18th-century diplomat. To describe them as a form of toffee would impel Lord Chesterfield and his Netherland compeers (for Holland is a land of Chesterfields no less than of pictures) to rise from their graves in a last forlorn hope that their protests might yet check for a while the descent of the world into a chaos of universal vulgarity.

That chaos is upon us already to this extent, that the modern traveller is confronted at every turn with the assertion that *this* firm (whose name eludes my memory) and no other is in possession of the genuine recipe of Baron Hop. To discuss these trade disputes were an un-Chesterfieldian task. Fortunately Mr Voormolen is an artist who can produce genuine Haagsche Hopjes (*scilicet*, ballets) in a higher category than was dreamt of by Chesterfields; and in this Overture we unquestionably have the genuine article. In his own country this is attested not only by the fact that the work is a popular item in great request at orchestral concerts, but by the conspicuous absence of any attempt to attack it on the part of rival manufacturers of the comestible.

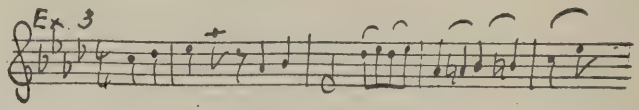
The themes, the composer tells me, are mostly old Dutch songs in praise of the House of Orange at the time of Baron Hop's career. The word "praise" is elastic, and it sometimes has to put up with changes of tempo that may mislead people who do not move exclusively in exalted circles. Thus "Hail Columbia, Queen of Nations" is a very solemn tune when it is played in its proper hymn-like minims. But it is better known in quavers as "Yankee Doodle." Perhaps a similar transformation may have transformed the praise of the House of Orange to the following remarks. I do not understand Dutch; but I should gather from the scoring and general treatment that they were scurrilous—



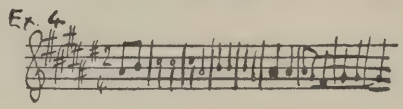
Nor does the next theme, which becomes very important in later developments, show any more signs of reverence—



A gavotte in A flat, which enters at an early stage of the exposition, is above suspicion—

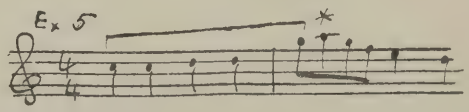


It is allowed to complete a graceful paragraph without interruption; but then Ex. 2 breaks in with the most irreverent modulations. Another hymn of praise intervenes. From its melody you would think it to be in F sharp major—



but that is the one key in which its harmonies are certainly not. Where else they may be is a secret like that of the genuine Haagsche Hopjes. Many ingredients go to the making of even ordinary toffee.

These four themes with a pinch or two of other substances, having now been assembled, are thoroughly stirred together. Ex. 2 is apt to become augmented; and there is another lively tune, unquoted here, which also becomes augmented; an incident that may be recognised by the "unison" of the piccolo and contra-fagotto. The central climax of the Overture is marked by the solemn triumphal entry of—



No; this is not the Marseillaise. Similarly, the Republic of Venice was not governed by a dog; the word is differently spelt.

The Marsollandaise having made its point, the confection is quickly stirred up to its final consummation. It ends with Ex. 2 in B flat, after a career in which keys have been relative in a somewhat Einsteinian way. Otherwise the harmony is by no means ultra-modern. The fun, the wit, and the art, different aspects of the same thing, are all musical and sane.

When may we hope to see the whole Ballet?

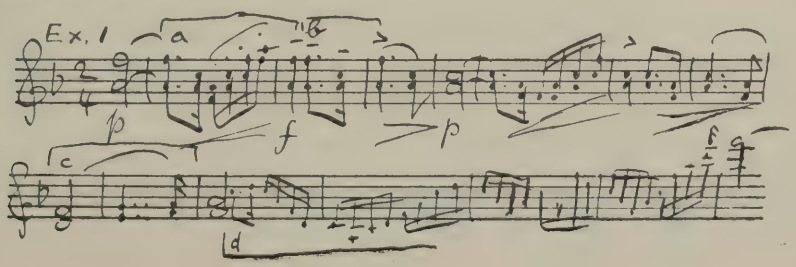
INTERVAL.

VI. THIRD SYMPHONY, in F major, Op. 76 - - *Dvorák*

Allegro ma non troppo.
Andante con moto: *leading to*
Allegro scherzando.
FINALE. Allegro molto.

In 1874 and 1875 Dvorák, approaching the middle of his thirties, but still unrecognised either in his own Bohemia or abroad, wrote three symphonies. Later, in 1877, Brahms read some of Dvorák's works, and promptly wrote to Simrock, urging him to make a beginning by publishing the Moravian Duets. The works which then aroused Brahms's interest almost certainly included the Symphony in F, which was originally intended to have the opus number 24, but was withheld from publication until after the great works now known as Dvorák's first and second symphonies. It was probably considerably improved after this delay. The other two early symphonies have now been published postumously, and they show conclusively that Dvorák, though not the most self-critical of artists, never intended to revive them, for he has distributed their best passages in other works. The so-called Third Symphony, on the other hand, has preserved its integrity, and, while obviously and even naughtily Dvoráky, is almost as unlike his other works as it is unlike other people's music. Its nearest parallel is a later and much weaker work, the Fourth Symphony in G major, published in England, and showing traces of an effort to meet what the composer took for English musical taste. Foreign musicians have more than once supposed that the popularity of symphonic music is as wide in (shall we say) Great Britain as in their native land; and hence they are apt to include in their "serious" contributions to our musical festivals features that are popular only to audiences who are surprised to find that a symphony has four movements. No such audiences exist on the Continent: even the Prussian officer of pre-war caricature left the auditorium when the symphony was due, because "das Aas hat vier Sätze!"

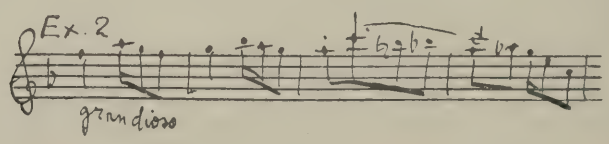
Dvorák's Third Symphony begins with a theme which the orthodox pedagogue would censure as being founded entirely on a triad, with no other notes until the very end—



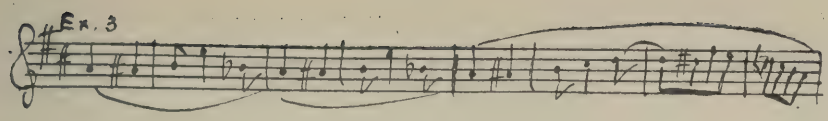
It is true that the young composer will either find such a theme difficult to develop or fail to see the difficulty; and that to get into the difficulty is more promising than not to see it. Moreover, there is no denying that neither of the two notable instances of such a chord-theme, this opening and that of Weber's Sonata in A flat, are the openings of orthodox models of form. But they are unquestionably the openings of works that have a right to be taken on their own terms. A revival of Weber's last two sonatas is by no means out of the question, though their romantic solemnity is almost more out of fashion than their gold-lace brilliance. But Haydn himself is not more unvexed by matters of fashion than the light-hearted, inexhaustibly inventive and discursive Dvorák of the Third Symphony. And fashion itself has never found much difficulty in lionising rustics.

As to the difficulty of developing a chord-theme, the reason why Dvorák fails to see it is because he never grasped the difference between development and exposition at all. His mind is like the mind of Jean Paul, who complained that "it is rather inconvenient that everything reminds one of everything else." For the rest, it matters almost as little whether Dvorák's expositions are expositions as whether Shaw's plays are plays. Not quite as little, for, in the days when the question was asked about Shaw's plays, a play "within the meaning of the act" meant a clockwork story that exacted far more attention than any of Shaw's arguments; whereas musical exposition is really a much more general and less technical matter.

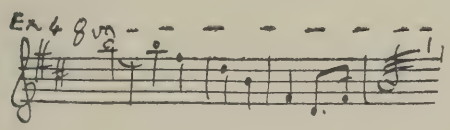
The above essay is very like the exposition of Dvorák's Third Symphony. After that delightful chord-theme, the lightest symphonic opening since Beethoven's Pastoral Symphony, there is a certain amount of discussion; not too much for an exposition, but enough to show that there is no hurry. The chuckling clarinet triplets of the Pastoral Symphony do not fail to make their point here. Eventually one of Dvorák's *Grandioso* themes takes shape. And when Dvorák says "grandioso" he means, as I have suggested in another essay, the grandeur of a Christmas tree.



After some time we find ourselves on the threshold of a bright foreign key, D major; and in this key a well-contrasted new theme appears, in the guise of a quite orthodox "second subject"—



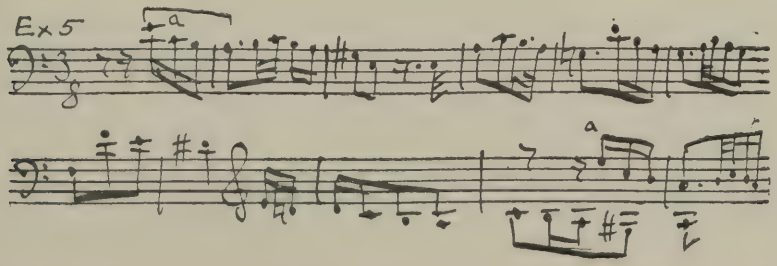
But nothing could be less orthodox than the discussion which follows, and which even returns to the tonic for a while, with such emphasis as to suggest that the establishment of the new key was a casual incident. However, another accessory figure, by asserting a much remoter key, saves the whole story from premature marriage-and-living-happily-ever-afterward—



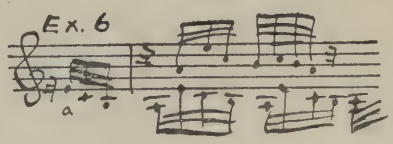
The claims of orthodox form being to this extent met, Dvorák, like Swift at each paragraph in his Tritical Essay on the Faculties of the Mind, says "but, to return from this digression"—and repeats the exposition.

And, after all this unorthodoxy, the development, the recapitulation, and coda prove the whole movement to be a masterpiece! The development begins by taking up Ex. 4 in a series of keys that are new contrasts in the harmonic scheme. Soon all the themes are discussed in turn. The last to join the argument is Ex. 2, which leads by poetic dying modulations to a thrilling return to the main theme in the tonic. After this the recapitulation is for a while both full and regular. The curious result of its regularity is that the passage which in the exposition so unscrupulously returned to the tonic, now inevitably moves far elsewhere. Accordingly, there is no further need for Ex. 4, which was active enough in the development. And so the recapitulation drifts into a peaceful coda, at the end of which we hear a combination of Ex. 1 on the surface, with Ex. 3 in the bass.

The first sentence of the prettily plaintive slow movement shows the power of a master of composition not only in its unexpected extra last bar, but in the overlapping of its answer by the violins in a higher octave—

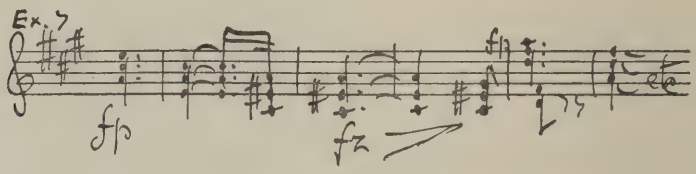


Very characteristic of Dvorák is the way in which its opening figure becomes an accompaniment to other statements and to new themes—



Brahms's way of stating and using such devices is quite different; they are a feature of his most concentrated style; whereas with Dvorák the manner is that of Lewis Carrol's Dormouse continuing to say "Twinkle-twinkle" until pinched or put into the tea-pot.

The central episode is a series of broad sequences on a new figure—

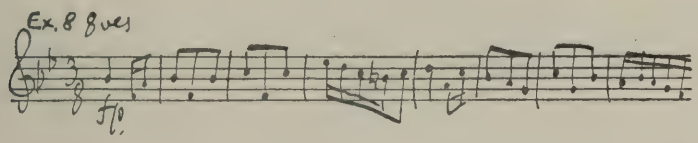


punctuated by pathetic ejaculations from Ex. 5. It is very picturesque; and with Dvorák as with Schubert the step from the picturesque to something serious, if not sublime, is always imminent. Certainly the two climaxes of this slow movement, that which leads to the return and that which constitutes something like a dramatic catastrophe near the end, amply suffice to make the whole movement sound important enough for any symphony. The movement is complete. But, after a short pause an epilogue on the dominant of its flat supertonic leads to the Scherzo. Simply and apparently naively as this link is made, it is one of the many unique masterstrokes in this Symphony; unique though many, for they are all different.

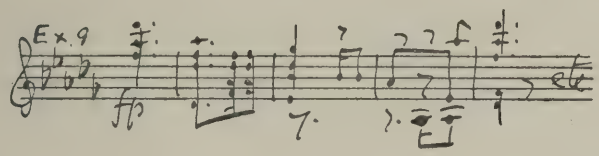
Experts in folk-music tell us that Dvorák has enriched the art with two new and national forms, the Furiant and the Dumky. I must own that I have never been able to tell a Furiant from any other kind of scherzo that is too fast for a waltz; and that when an elegiac slow movement suddenly shows an uncontrollable impulse to dance on its grandmother's grave I have sometimes been wrong in supposing that it was a Dumky, since such impulses have been yielded to by composers who knew of no such excuse. For all I know, the present Scherzo may be a Furiant. While it has none of the fierceness of the Furiant of the First Symphony, it is not unlike that of the Pianoforte Quintet in tempo and rhythm.

But Dvorák has given it no special title; possibly because yet nobody had told him that it was his duty to prophesy the future glories of Czechoslovakia.

Here is his Furiantic-corybantic scherzo-theme—

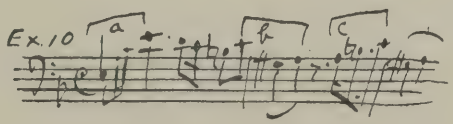


and here is the theme of the quieter trio—



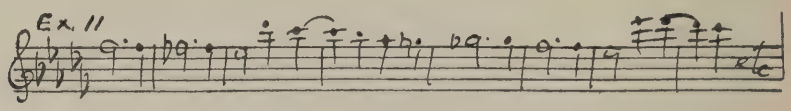
(Dvorák's habit of writing *Tempo I.* after a mere *ritardando* is apt to produce a dangerous misunderstanding here, where *Tempo I.* looks like a return to the tempo of the *Andánte.*)

None of the movements of this symphony are very long; but the habit of beginning discussion before exposition has taken shape makes the listener feel as if he had come into a theatre during the third act of the play; and his estimate of the length thus becomes magnified by an indefinite factor. This is especially the case with the present finale. Beethoven, Schubert, and Brahms are masters of the possibilities of finales that begin in foreign keys, whether by way of introduction or by means of a theme which, beginning and obstinately returning in a foreign key, swings no less persistently to the proper key within its own length. Dvorák, however, has no such concern here. His main theme beginning in A minor (which has this point, that it was the key of the slow movement) is at first little more than such a text for discussion as a fugue-subject might give—



All the figures here indicated by letters are used in various combinations. The proper key, F major, is reached in triumph, after some dramatic discussion. But it might as well have been any other key, for all its power to suggest that it is the harmonic centre of the symphony. But, as in the first movement, this

unorthodoxy does not matter. A second theme, full of Dvorák's Bohemian-Italian lyric passion, asserts a new key, with a colour not hitherto exploited—



and a seraphic passage in the style of the Gretchen-angelic theme in Wagner's Faust Overture, completes the material. The end of the development is marked by an impressive incident in which a bass clarinet gives out Ex. 10 in expiring tones; after which a crescendo leads to the recapitulation. As the coda approaches, Dvorak shows that he had no reason to worry about establishing F major as the true key of this finale, for he rounds off his whole work by other means altogether. The angelic Faust-Overture chords drift into a clear reminiscence of bars 9-11 of the first movement (see Ex. 1). Soon the other figures of that most original and unmistakable opening reappear; and so, when the themes of the finale gather themselves up for a final climax we are not surprised to find the first figure of Ex. 1 forming part of the last fanfares.

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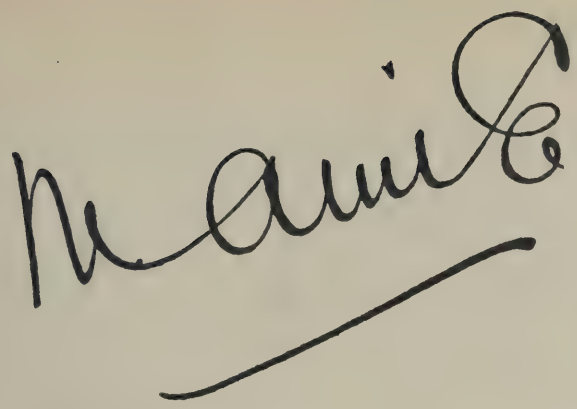

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PROGRAMME

1. DEAD MARCH - - - - - - *Handel*

In Memoriam—LORD BALFOUR, March 19, 1930.

2. ROMANTIC SYMPHONY, in E flat major, No. 4 - - *Bruckner*

3. TWO CONCERT-STÜCKE for Pianoforte and Orchestra
Julius Roentgen

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No. II., in C major.

(First Performance.)

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NOTES BY D. F. T.

I. DEAD MARCH - - - - - - *Handel*

IN MEMORIAM—LORD BALFOUR, March 19, 1930.

II. ROMANTIC SYMPHONY, in E flat major, No. 4 - - *Bruckner*

Ruhig bewegt.
Andante.
SCHERZO. Bewegt : with TRIO : Gemächlich.
FINALE. Mässig bewegt : alternating with a tempo twice as slow.

This being only the second occasion on which the Reid Orchestra has had the opportunity of producing a work by Bruckner, and the Romantic Symphony having been last heard in Edinburgh at least sixteen years ago, and then without its finale, I take occasion to repeat the remarks with which I introduced Bruckner's Sixth Symphony last year.

Of the childlike rustic person that Anton Bruckner was apart from his music there are anecdotes without number and without form. They should be told where his music is understood. In these British Islands Bruckner has not yet come into his own; and we had better concentrate upon the music for the present. Bruckner was a helpless person in worldly and social matters; a pious Roman Catholic humbly obedient to his priest, and at ease neither in Zion nor in the apartments the Emperor of Austria assigned to him in his palace in Vienna. But the musical party politicians who honoured Wagner with their patronage felt that *das Alkunstwerk* of Bayreuth lacked a writer of symphonies. And they found their desideratum in Bruckner, whose third symphony was dedicated to Wagner, and whose symphonies always began with *Rheingold* harmonic breadths and ended with *Götterdämmerung* climaxes.

Meanwhile Brahms was working out his own salvation, in ways that no Wagnerian could understand. For Brahms the aesthetic system of Bayreuth was the affair of one composer whose style had only a special relation to the whole art of music. To be a Wagnerian symphonist was no more an ambition of Brahms than to be an agnostic pope or a breeder of St Bernard-dachshunds. The devout Brucknerite, regarding Bruckner's "pyramidal" and "lapidary" structures as the result of the mating of Beethoven's Ninth Symphony with *Götterdämmerung*, thought Brahms's ideas ridiculously small. (I must specifically say *Beethoven's* Ninth Symphony, for Bruckner's Ninth is *also* in D minor and *also* begins with a tremolo from which rhythmic fragments build themselves up into a mighty unison.)

The "Brahminen," on the other hand, if they trouble to express a printable opinion, could fairly say that size does not become proportion until it is differentiated; and that Bruckner's proportions were not masterly. And in this matter the Brahminen had the advantage that they knew what they were talking about; whereas the Wagnerians evidently did not. As far as the composers were concerned, we need not expect a fair judgment from either of them. Brahms was never satisfied with less than complete mastery in his own work, and destroyed fully half of what he wrote. How, then, should he, who seemed to his friends to be too severe with himself, trouble to see the merits of a style not only more foreign to him than Wagner's but obviously clumsy in matters where Wagner was masterly? Bruckner, on the other hand, had none of Brahms's capacity for overcoming all initial social disadvantages; he impressed people as, apart from his music, a rather cringing and puzzle-headed man who had neither education nor the desire for it. He tipped Richter a thaler for conducting the *Romantic Symphony* and displayed excited concern at a pubic banquet when he received a telegram from a practical joker telling him that the Bulgarians had chosen him for their king, and were clamouring for his presence. The carrying out of his vast symphonic conceptions was quite enough occupation for him without the burden of understanding other kinds of art that were objects of interest to persons who were anything but kind to him.

What the two masters thought or said of each other is no more evidence than "what the soldier said." It ought to be treated as private conversation. But Hanslick, who constituted himself the official leader of the Brahminen, saw in Bruckner fair game. Wagner gave Hanslick only too lenient a treatment when he immortalised him in Beckmesser, named Hans Lich in the first sketch of the poem of Meistersinger. Beckmesser at all events knew the rules he so humbly adored. I have read Hanslick's collected works patiently without discovering either in his patronage of Brahms or in his attacks on Wagner, Verdi, Bruckner, the early works of Beethoven, Palestrina's "Stabat Mater," or any other work a little off the average Viennese concert-goer's track in 1880, any knowledge of anything whatever. The general and musical culture shewn in Hanslick's writings represents one of the unloveliest forms of parasitism; that which, having the wealth to collect *objets-d'art* and the birth and education to talk amusingly, does not attempt a stroke of artistic work, does not dream of revising a first impression, experiences the fine arts entirely as the pleasures of a man-about-town, and then pronounces judgment as if the expression of its opinion were a benefit and a duty to society.

All marked individuality in the fine arts can be seen from an angle from which it seems that "this will never do." It is Bruckner's misfortune that his work is put forward by himself so as to present to us the angle of its relation to sonata form. That very relation is a mistake: but if we are to condemn all

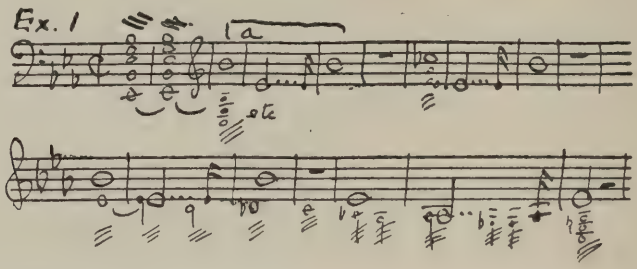
art that contains a mistaken principle, I am not sure that *Paradise Lost* is less mistaken than these symphonies of the old Austrian organist who dedicated his last symphony *An meinen lieben Gott.*

Defects of form are not a justifiable ground for criticism from listeners who profess to enjoy the bleeding chunks of butcher's meat chopped from Wagner's operas and served up on Wagner nights as *Waldweben* and *Walkürenritt.* If you want Wagnerian concert-music other than the few complete overtures and the Siegfried Idyll, why not try Bruckner? From Mr Carl Nawratil, Bruckner's pupil and John Powell's master, I have received a number of interesting communications which I hope later to embody when we have further opportunities of exploring Bruckner's works. It is interesting and gratifying to know that Bruckner, who made a great impression in London and Paris by his wonderful extemporisations on the organ, told Nawratil that in England (by which, of course, he meant Great Britain) his music was really understood. I fear that he overestimated our general culture of music other than that of the organ. His own orchestration reveals a state of musical culture very much wider than anything to be found in British music of the 'seventies. His orchestration is often said to be influenced by the organ. But that is because it often sounds like an organ. And it could not sound thus unless it were completely free from the mistakes of the organ-loft composer. The scores bristle (as Weingartner says) with abnormalities; but the quintessence of orchestral quality is manifest in every line. Nothing is more astonishing than the way in which naïvetés that look on paper (and sound on the pianoforte) as if they really "will never do" become augustly romantic in the orchestra if their execution is not hurried. We must clear our minds of other wrong points of view than mere prejudices if we are to understand Bruckner. It is not mere prejudice that judges Wordsworth an unequal poet, or Sir Charles Grandison an imperfect specimen of the ideal gentleman. These judgments are relevant. The only doubt that can be raised about them is whether such truisms should be allowed to delay us in the more important business of finding what Wordsworth and Richardson really achieved.

At the present day Bruckner's Romantic Symphony ranks in Germany and Austria as a "best-seller" item in the orchestral repertoire; being now probably more popular than Tchaikowsky's Pathetic Symphony, which is beginning to show signs of wear. Such signs, we may be sure, Bruckner will never show; his defects are obvious on a first hearing, not as obscurities that may become clear with further knowledge, but as things that must be lived down as soon as possible. No other defects will appear; this art has no tricks. Listen to it humbly; not with the humility with which you would hope to learn music from Bach, Beethoven, and Brahms, but with the humility you would feel if you overheard a simple old soul talking to a child about sacred things. The greater masters inspire that humility too: Bruckner's helplessness is not in

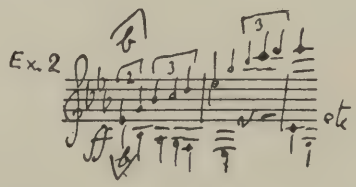
itself a virtue. But to despise it is to miss the main lesson of the masters, without Brahms's excuse that he was one of those masters and a severer critic of his own work than of anybody else's.

At this time of day it ought not to be possible to fail to recognise that the opening of the Romantic Symphony is a thing of extraordinary beauty and depth—



The counterstatement of this theme shows ample capacity to carry it out through modulations worthy of its solemnity. The mood is that of Schubert's "Du bist die Ruh." Two influences outweighed the recognised spell which Wagner exercised on Bruckner. Schubert is always ready to help Bruckner whenever Wagner will permit; and Bruckner never forgets the High Altar of his Catholic Church.

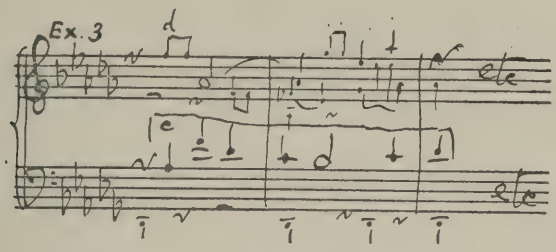
Though this opening is both broader and more four-square than any sonata-opening conceived by the classics, it is by no means impossible to follow up on an adequate scale. As with Schubert's finest openings, so here there is no evidence that this is a quick movement at all, until the first *tutti* bursts out—



Then for a while the action moves with classical energy. The orthodox critic has no right to complain of a shock to his habits of thought until he is confronted, not with an innovation, but with a stiff archaic pause on the dominant of B flat, the most conventional key that can be chosen for the second group of material. The stiffness is not accounted for by the fact that that group here begins in D flat instead; such evasions are as old as Cherubini's overture to *Faniska*. And when Bruckner begins his second group and catechises children with it in four-bar sequences ranging easily round the harmonic world, no wonder our musical Francis Jeffreys said (and in London continue to say) "This will never do!". But this will have to do; for we are

at the parting of the ways; and Bruckner has no theoretic labels with which to disguise his simplicity.

The main Leit-motif (yes, that is the magic word) of the large complex (another magic word) that now follows consists of the large-headed notes in Ex. 3—



The accompanying figures are just as distinct, and it is only in the light of later developments that we have reason to select figure (*c*) as the most important. If such phrases were obviously Wagnerian Leit-motifs, that is to say, figures detached from an evidently larger whole, whether or not identifiable with poetic or dramatic elements, nobody at this time of day would have any difficulty in understanding the enormous process that now follows. The trouble is that Bruckner's mind moves no faster than in four-bar steps of moderate alla-breve time. These steps the mind of the alert listener accustomed to classical symphonies takes for whole themes. We then wonder at their shortness of breath, and we marvel at the effrontery of the Brucknerite who claims that Bruckner is "lapidary," "pyramidal," and a master before whom Brahms dwindles to the proportions of an insect. The Brucknerite is wrong about Brahms, but he is right as to Bruckner, whose four-bar phrases should be regarded as atoms, or at most as molecules. Nor should we be surprised that such giant molecules build themselves up into very simple forms; for art is not biology. We are dealing here with matters in which size is essential. Macaulay, who is only once recorded to have recognised a tune, and who certainly never heard of Bruckner, summed up the whole æsthetics of the pyramidal style by putting the simple question, "What could be more vile than a pyramid thirty feet high?" Bruckner's following up of Ex. 3 is the right size. The opening of the symphony was huge from the sonata point of view, but not so huge as to show us that Ex. 3 is not meant for a whole statement. The storm that bursts in upon that child-like garrulity works its way, in terms of Ex. 2, with a grandeur that convinces us that the opening of the symphony is, in relation to the whole, no more than a normal passage of lyric leisure. Twice the storm dies down and mounts again. At last, upon a solemn summons from the brass, the key of B flat (the orthodox dominant) is triumphantly asserted: and in that key the accessory figures of Ex. 3 (without figure (*c*)) bring the exposition to a conclusion

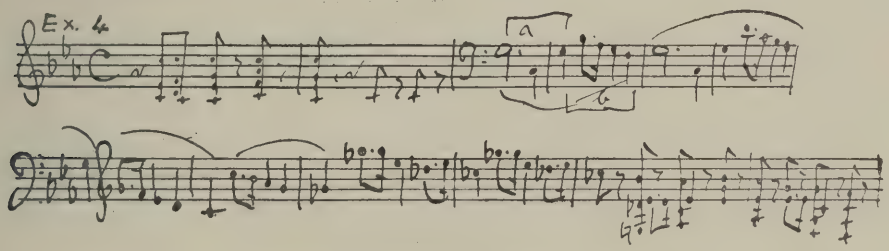
which has a very dramatic dying fall. With all its discursiveness, the movement has undoubtedly so far devoted itself, as Bruckner implies, to the business of exposition; and what follows is unquestionably a development, which the discursiveness has by no means forestalled. We must not expect Bruckner to move quickly. First the strings, putting on sordines, seem to be trying plaintively to lead back to the tonic, the wind giving hints of figure (*a*). But the bass rises from the home dominant to an alien dominant on which a clarinet and flute, with plaintive diminutions of the last chromatic string figure, lead to a spacious development of Ex. 1 in combination with Ex. 2, both figures finding echoes in every region of the orchestra. In vast modulating sequences the development proceeds, alternating from quiet to climax on Schubertian lines easy to follow and enjoy. Few things in orchestration are more comfortable than the echoing euphonies of Bruckner's scoring that looks so crude on paper. At last we hear figure (*c*) from Ex. 3, in a solemn augmentation. With deep emotion this leads to the recapitulation.

Few things in orchestration are more impressive than the new depth of Ex. 1, in octaves, with a flowing figure in muted violins surrounding it as with clouds of incense. And the classical critic does not know his own favourite art-forms if he fails to acknowledge the mastery with which Bruckner composes the rest of his recapitulation and grafts on it one of his grandest codas. In this first movement there is no helplessness; though, as we have seen, there is a considerable difficulty in adjusting oneself to Bruckner's time-scale when his action really begins (at Ex. 3).

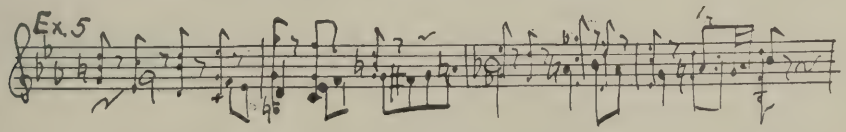
The defence of Bruckner, still necessary in this country, would defeat itself by attempting to claim that there is nothing helpless about the slow movement of the Romantic Symphony. In general, Bruckner's slow movements have been the first things that the classical critic has learnt to approach properly: Bruckner's tempo is always really slow, whatever its rate of vibration, and in the avowedly slow movement he meets the sonata style on its own ground. The plan of his adagios consists of a broad main theme, and an episode that occurs twice, each return of the main theme displaying more movement in the accompaniment and rising at the last return to a grand climax, followed by a solemn and pathetic die-away coda. The official view derives this scheme from the slow movement of Beethoven's Ninth Symphony; mistakenly, for Bruckner never has anything to do with the variation-form. The slow movement of the Eroica Symphony would be nearer the mark if its two episodes were not different; and the Allegretto of Beethoven's F minor Quartet would be nearest of all. Bruckner's difficulty, this time a real inherent dilemma, in even his most perfect slow movements is, first, that his natural inability to vary the size of his phrases is aggravated by the slow tempo, and secondly, that the most effective means of relief is denied him by his conscientious objection to write anything so

trivial and un-Wagnerian as a symmetrical tune. Consequently his all-important contrasting episode is as slow as his vast main theme. The result is curious: the thing that is oftenest repeated and always expanded, the vast main theme, is welcomed whenever it returns; while, as Johnson would have said, "the attention retires" from even a single return of the episode. In the Sixth Symphony Bruckner triumphed over this difficulty, and even steeled himself to cut out a beautiful passage to secure fine proportions. But in the Romantic Symphony the difficulty is almost schematically exhibited by the structure of the episode, which consists of no less than seven phrases, all ending in full closes or half-closes, all four bars long except the last but one, which is six bars; and all given to the viola with a severely simple accompaniment of pizzicato chords in slow-march time. There may, for all I know, be Brucknerites who consider this the finest thing in the Symphony; and it so obviously "will never do" that to criticise it on Jeffrey's lines will "do" still less. However, the Brucknerites have the sense to apologise for the *Brucknersche Längen*—by which they mean "longeurs," not that length which is essential to the size. I believe this is a case in point; and the above explanation goes some way towards its defence as a not unreasonable effort to deal with a genuine problem.

Here is Bruckner's main theme, of which figure (*c*) underlies important later developments—

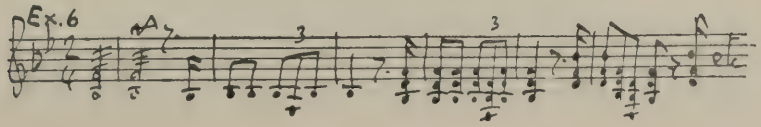


And here is Sir Charles Grandison's oak-panelled room—

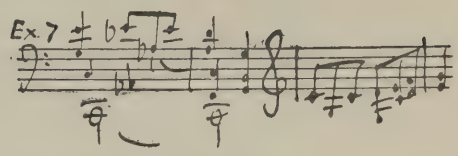


The final climax and coda are deeply pathetic.

The Scherzo is one of Bruckner's most brilliant movements. It begins with one of his usual *Walkürenritt* scherzo openings—

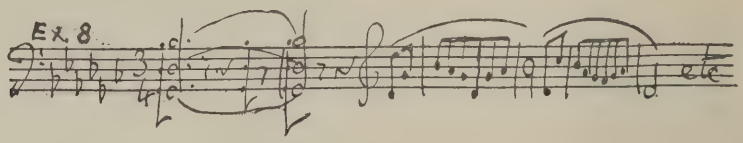


and continues with a more reflective theme—



and rises to Bruckner's invariable scherzo-fanfare on the dominant as the end of an exposition. The development begins in mystery, accordingly to type, and is pensive throughout, till the exciting moment of return to the recapitulation, which ends with the invariable fanfare.

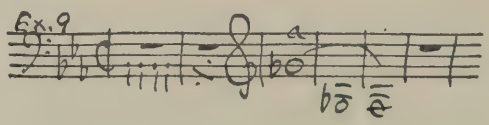
But the Trio violates every Bruckner precedent by being quite frankly a tune; a slow and comfortably pinguid *Ländler*, too rustic to be called Viennese—



The *Da Capo* of the Scherzo violates Bruckner's precedents in another way by taking an extremely effective short cut from the first stage of the exposition to the beginning of the development, the sudden hush being highly dramatic.

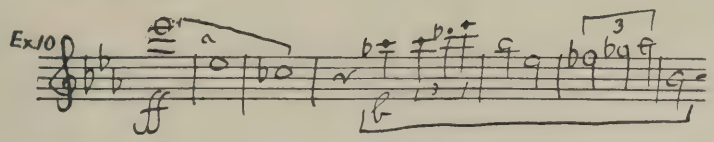
With the Finale the first thing to realise is that, whatever Bruckner chooses to call it, it is really a slow movement, with all the positive qualities thereof. No Bruckner finale ever purports to "go," nor does it attempt to sum up the whole symphony like the last act of a drama, though Bruckner's habit of reducing all his themes to terms of the common-chord and piling them up in his last bars goes far to create that impression. In the Romantic Symphony this is particularly easy, as the characteristic dip of (*a*) in Ex. 1 is present in the main themes of the slow movement and scherzo. But the listener's attention is better employed on the new themes of the finale. So long as we do not expect speed we shall have no difficulty in following their progress through climax, reaction, combination, and final piling up.

First, then, there is the main theme; main, though delivered like an introduction. It is a single figure, (*a*), rising by tones and speeding up as it rises—

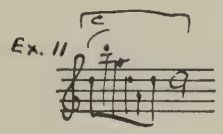


The rhythm of the scherzo (Ex. 6) is heard as the figure (*a*) begins to spin

across the beats. Finally (*a*) becomes one of Bruckner's grandest Ninth-Symphony unison themes—

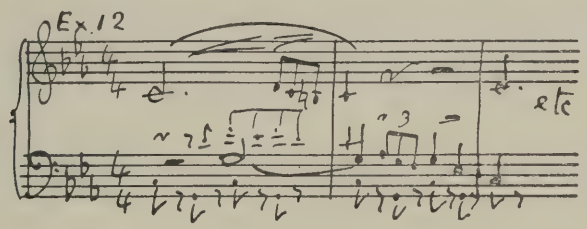


A new figure (*c*) arising from this is heard first merely as a mode of vibration—

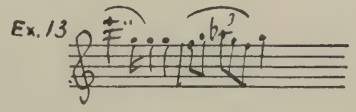


but it becomes important hereafter. At last this first section of the movement comes to a grand tonic close in which the horns may be heard recalling Ex. 1.

After a pause an entirely new group of themes begins: at first solemn—

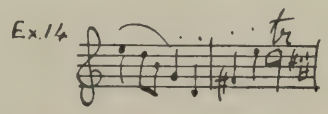


then as garrulous as Chaucer—

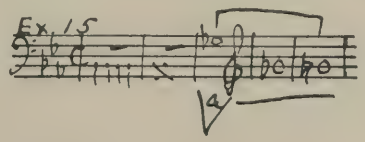


(I forbear to quote the next two bars lest the enemy blaspheme.)

The garrulity increases, but with it the romance—

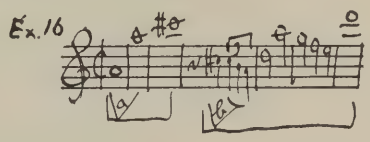


Other quotations are unnecessary, except for the characteristic inversion of (*a*) with which a section we may call the development begins—



This initiates a crescendo that leads to a solemn delivery of Ex. 13 by the brass. (On paper it looks like an augmentation; but this is an optical illusion as the *tempo* is twice as fast.)

In the last resort, the form of this movement is the same kind of three-decker arrangement as that of Bruckner's slow movements, and to distinguish recapitulation from development is merely to use long words. The penultimate stage follows a most impressive calm after a storm upon Ex. 10, with a wonderful augmentation of Ex. 11. Then Ex. 10, in a remote key, with mysterious throbbing accompaniment, is inverted thus—



Muted violins ask elvish questions as to (*b*); and the rhythm of the scherzo-theme (Ex. 6) hovers timidly in the background. Then there is an exciting crescendo towards——No; the key of D minor intervenes, and we have a free recapitulation of the complex of Exs. 12-14. Then at last, introduced by a combination of Exs. 13 and 10, the final climax builds itself up on the lines of Ex. 9.

INTERVAL.

III. TWO CONCERT-STÜCKE for Pianoforte and Orchestra, *Julius Roentgen*

(First Performance.)

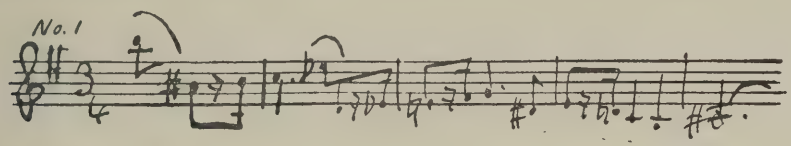
Solo Pianoforte—PROFESSOR JULIUS ROENTGEN.

CONCERTO NO. I., in E minor.

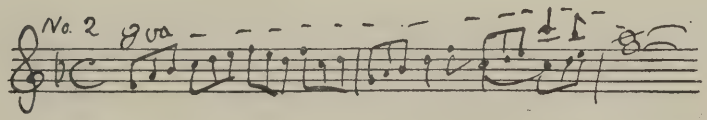
Moderato e sostenuto, *alternating with*
Andante tranquillo ; *and leading to*
Allegro non troppo, ma inquieto ; *leading,*
through the former tempi, to
Allegro.

These Concert-stücke are really two quite complete concertos, each in three movements ; but they are so terse that together they take little over half-an-hour. That in E minor was finished on December 28th, 1929 ; and the C major, the larger of the two, was finished within the week, on January 3rd, 1930.

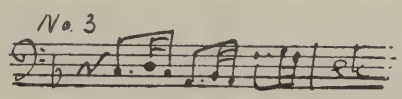
The E minor Concerto begins with a unison theme which modulates widely, the pianoforte explaining the harmony romantically at each pause—



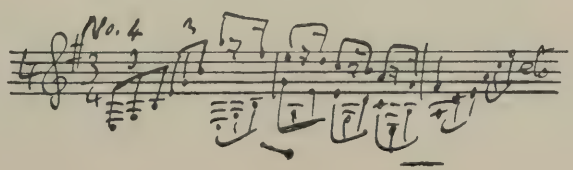
In two steps the key of F is reached ; and the flute announces a second theme—



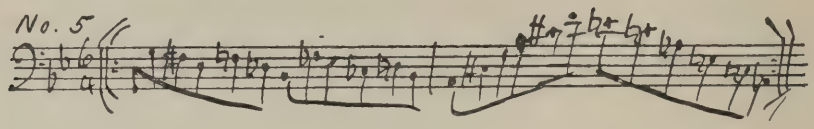
followed by a third in the basses, modulating below shining chords—



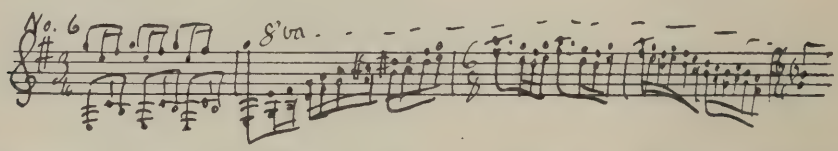
This returns to E minor, and the pianoforte takes up Ex. 1 and gives it a new continuation—



The other themes again appear, and the design is on the point of rounding itself off, when an unexpected chord of D sharp minor (=E flat) intervenes. It resolves in the opposite direction; and the basses enter, *Allegro inquieto* with the following bustling and chromatic ground-bass—



At its twelfth variation the pianoforte "augments" it in two stages, the double augmentation naturally filling eight bars instead of two. At last Ex. 4 returns high in the violins, followed by Ex. 3 and by further allusions to Ex. 1 and Ex. 5. A roll on the drum announces the approach to a finale. This begins (*Allegro*) with an energetic theme in a mixture of thice-two and twice-three time—



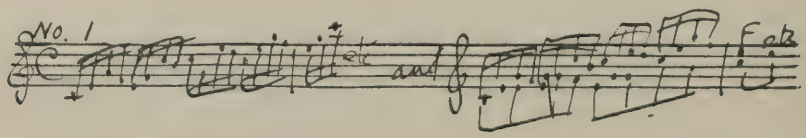
In alternation with Ex. 5 at full speed the movement runs a vigorous course, culminating in an impassioned cadenza in which the pianoforte, working out Exs. 1, 4, and 5, subsides into a beautiful quiet coda in the major, all the themes appearing in its dying fall.

Concerto No. II., in C major.

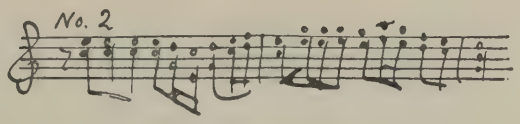
Allegro festivo.
Andante elegiaco; *leading to*
Allegro deciso.

The three movements of the C major Concerto are all complete in themselves, though the finale ends with the theme of the first movement.

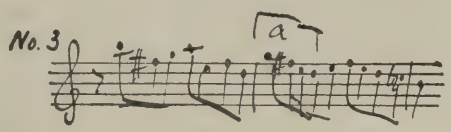
The Concerto opens triumphantly with a pair of themes, the first of which afterwards combines with itself in augmentation, as shown by the quavers in the quotation—



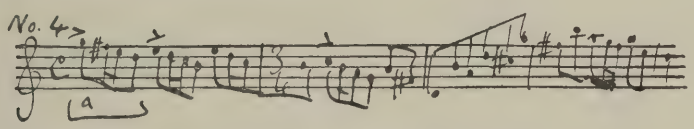
At first the pianoforte merely throws the semiquaver theme at the orchestra, which answers by—



A new theme soon appears in the dominant—

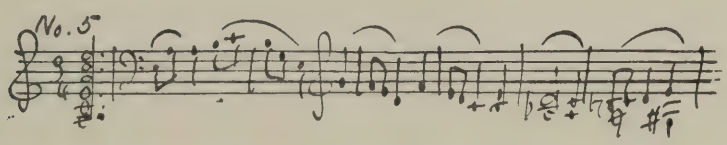


and leads to the main theme of the second group, characterised by a subtle change from common to triple time—



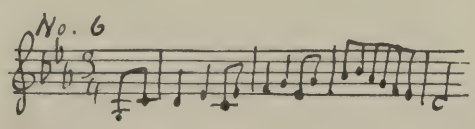
The whole movement is worked out in a terse sonata form.

The slow movement has much in common with those epigrammatic little middle movements of Schumann's Fourth Symphony, Violoncello Concerto, and the Concerto for Four Horns. A solo violoncello gives out the main theme—



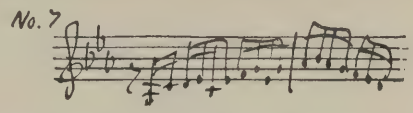
to which the pianoforte replies with a more florid cantabile.

A flute announces a second theme (unquoted), and the movement works itself out in a terse sonata form without development. It comes to a pause on its dominant; and then the pianoforte suddenly bursts out in C minor with the opening of the finale. This is a mettlesome Rondo on the following theme—

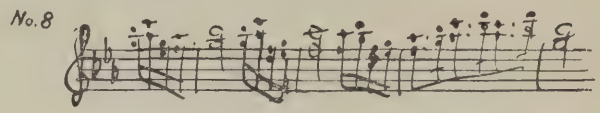


When Roentgen's music is angry, you may be sure that, like Haydn, the composer will eventually say, "But anybody can see that I'm a good-natured

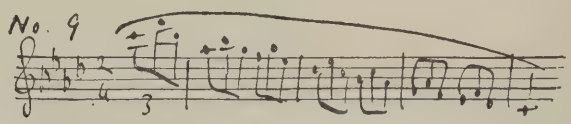
fellow," and will end with universal reconciliation in the major. This rondo-theme is followed up in a rising and rousing temper, by its own diminution—



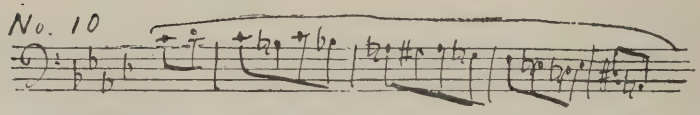
This leads to the main theme of the first episode—



Considerable development intervenes before the first theme returns. The return of its first strophe is immediately followed by the second episode, which contains two themes—



and

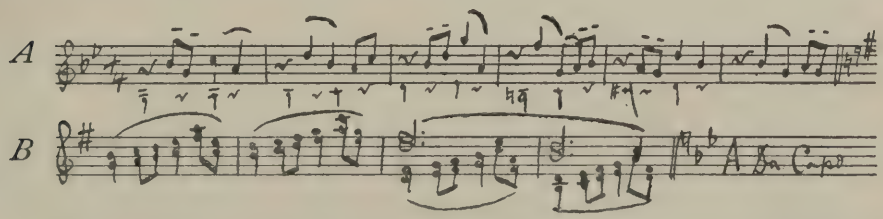


a figure trickling its way down below soft modulating chords. The second return to the main theme is dramatically mysterious, and the theme itself enters high up in the violins. The pianoforte then sums up all the material in a free recapitulation that gathers up everything towards a splendid climax. At last the opening of the first movement is heard, and it brings the work to a triumphant end.

IV. VARIATIONS FOR ORCHESTRA, Op. 35 - - *Elgar*

This delightful work, which first revealed to foreign nations that there was more mastery of orchestration, as well as of form, than they knew of in their notions of British music, has been known, with the connivance of its composer, as the "Enigma Variations." One part of the enigma is, in a sense, musical, and I confess that I do not know its answer. The "Enigma" (as the theme is called) is said to be a counterpoint to a well-known tune which is not alluded to in the Variations. This being so, the "well-known tune" and the difficulty of guessing what it is, are things that do not belong to the music as we have it. At all events I find nothing enigmatic in the composition, and until I do I shall not bother my head with an enigma which answers no questions of mine. Another part of the enigma is personal; and, as such, is the private affair of the composer and those friends of his whom it concerns. To them it is, probably, no enigma. The Variations are "Dedicated to my friends pictured within," and the evidently delightful people therein pictured are indicated by initials and pseudonyms. If there is one thing that music can clearly illustrate without ceasing to be musical it is just this kind of character-drawing that is independent of narrative and concrete fact. (At the same time if I were a policeman I think I should ask Mr G. R. S. of Variation 11 to produce his dog-licence; the behaviour of those basses paddling, with the theme, after a stick thrown into the pond by the violins, and the subsequent barking of the brass can all hardly be mere coincidence.) Even so, the result is quite as musical as if realism were a bone no dog would ever steal. None of these things detract from the pure musical beauty and value of a work which must now definitely take rank as a permanent addition to the classical repertoire. No amount of practice wears it thin, and there is many an ambitious composer of brilliant and revolutionary reputation who ought to be taken by the scruff of his neck and, orchestrally speaking, washed in its crystal-clear scoring until he learns the meaning of artistic economy and mastery.

The theme, with its two contrasted strains in minor and major, is given in its essentials in the following quotation—



The variations, with the partial exception of Var. 10 (Dorabella) and the

Romance (Var. 13 ***) are all melodic; that is to say, it is the melody, and not essentially the structure or phrasing, which they reproduce. Where the melody is not recognisable, the composer's object is to give an independent episode, after the manner of Schumann's *Etudes Symphoniques.* These episodes are placed with fine instinct so as to relieve the melodic variations without breaking the coherence of the whole work.

Var. 1 (C. A. E.) is a beautiful glorification of the theme, which we shall encounter again in the finale. Once more to quote Weber's *Oberon*, "a gentle ray, a milder beam breaks sweetly on" phrase B of the theme when it is here removed to the softer key of E flat.

Var. 2 (H. D. S-P), in quick 3/8 time, begins with a fluttering *staccato* figure in dialogue with the violins, to which anxious harmonies soon enter wailing in the wind. Then the basses enter with A of the theme. When this is done, the fluttering figures are left behind, soon to vanish into darkness.

Var. 3 (R. B. T.) is a kind of mazurka, in the major mode and in a regular form with repeats. B, suddenly removed to F sharp major, is expanded to a climax from which the basses crawl with grotesque mystery back to the graceful playful opening.

Var. 4 (W. M. B.), 3/4, in the minor again, storms through the whole theme in a violent temper which the feeble-forcible expostulations of a few frightened wood-winds only exasperate.

Var. 5 (R. P. A.) 12/8 and 4/4, in C minor, takes a gloomy view of A, in the bass with a sombre counterpoint in the violins. The flute runs away with B, which allies itself with a new tripping measure. This, however, does not prevail against the serious outlook, and the variation is dying away sadly, when

Var. 6, 3/2, C major (Ysobel), who must, in her quiet way, be a perfect hostess, discusses the whole theme in a delightful dialogue, led by a solo viola and shared by all the nicest conversationalists in the orchestra. No tea-cup ever had a more delicate aroma than the last long note of the horn with the viola's last word below it: nor is there any exaggeration in calling the whole episode tone-poetry of an order far too high to be damaged by the lightness of its subject.

Var. 7 (Troyte) with his three drums, is as impossible at afternoon tea as Bernard Shaw's Professor Higgins was in his mother's drawing-room. But Pygmalion is a good fellow for all that.

Var. 8 (W. N.), 6/8, G major, restores peace and comfort with an exquisite epigrammatic neatness and amiability.

Var. 9 (Nimrod), 3/4, E flat, strikes a deeper note. The gay company of the others is not rebuked by it, for no one is hard or silly in this symposium: but the unworldly idealism of this new character is completely at home in its surroundings.

Var. 10 (Dorabella), 3/4, G major, is charming, fluttering, a little plaintive and so constituted as to float inevitably into the middle of the picture.

Var. 11 (G. R. S.), ¢, G minor, is the man I have already described as probably the owner of a lively retriever.

Var. 12 (B. G. N.), turns the theme into a melancholy serenade for the 'cellos. It leads to

Var. 13 (***), Romance; a free episode which is indeed the most romantic thing in the work. The sound of a kettle-drum-roll beaten with side-drum-sticks and the heaving swell of the violas are suggestive of the sea; and this confirms the rumour that the quotation-marks which the composer puts round the first phrase of the wonderful clarinet solo refer to Mendelssohn's Overture, "A Calm Sea and Prosperous Voyage," the main theme of which contains the same familiar figure. To explain this typographical detail, however, is not to explain away the originality and depth of this most impressive passage.

Var. 14 (E. D. U.), the Finale, rouses us with the approach of a spirited march. When this has reached the height of its course there is a sudden dramatic stoppage. The wood-wind ask a question which turns out to be a prominent counterpoint in Var. 1 (C. A. E.). That seraphic and sympathetic being thereupon sails in with all its gentle radiance; and the march (the rhythms of which have accompanied this reappearance) resumes its course and rises to a climax which would be solemn but for its irrepressible tendency to hurry. This tendency gains, while the theme strides over the two-time bars in triple rhythm and the organ begins to boom in the background, until at last the great work rushes in semibreves to its cheerful end. Written at the end of the nineteenth century, it had an immediate success which was no more than the twentieth century will deem a bare acknowledgment of its due. A work of the ripest mastery, it is a glorious beacon to the young composer in the storm and stress of ideas not newer than its own.

LIST OF WORKS PERFORMED BY THE REID SYMPHONY ORCHESTRA

(excluding Solo and Unaccompanied Choral Works)

Bach - - Concerto for Cembalo in D minor. 4th concert, III season; 3rd concert, VI season; 5th concert, XII season
Concerto for Two Violins. 6th concert, V season; 5th concert, XIV season
Concerto in C minor for Two Violins (restored from the Clavier version). 3rd concert, VII season
Concerto in A minor for Clavier, Flute, and Violin. 4th concert, X season
Concerto in A major for Oboe d'amore. 4th concert, X season
Third Brandenburg Concerto in G major. 5th concert, II season; 6th concert, XIII season
Fourth Brandenburg Concerto for Violin, in F major. 4th concert, XIII season
Overture in B minor for Flute and Strings. 2nd concert, VIII season
Church Cantata, "Vernügte Ruh," for Alto, with Orchestra and Organ Obligato. 5th concert, III season
Church Cantata, "Geist und Seele," for Alto, with Orchestra and Organ Obligato. 7th concert, III season
Aria, "Comfort sweet" (from Cantata "Süsser Trost"), for Soprano, with Flute Obligato. 2nd concert, VI season
Aria, "Schlummert ein" (from Cantata "Ich habe genug"). 2nd concert, IX season
Three Choral Preludes (arr. H. Hodge). 4th concert, XI season
Aria of Momus—"Patron, das macht der Wind" (from "Phoebus and Pan"). 4th concert, XIV season
Magnificat. 6th concert, XIV season

Bantock - - Prelude to "Sappho." 5th concert, IV season; 3rd concert, IX season
"Sappho," the entire set of Nine Songs, with Prelude. 5th concert, V season
A Hebridean Symphony. 6th and 7th concerts, IV season
"Caristiona" (Hebridean Sea Poem). 4th concert, VI season
Symphonic Poem, "Dante and Beatrice." 7th concert, X season

Bax - - 15th Century Christmas Carol. 5th concert, IX season

Beethoven - - First Symphony. 4th concert, X season
Second Symphony. 2nd concert, VIII season; 1st concert XI season
Third ("Eroica") Symphony. 1st concert, I season; 4th concert, III season; 2nd concert, IV season; 8th concert, IX season
Fourth Symphony. 3rd concert, III season; 5th concert, IV season; 2nd concert, XII season
Fifth Symphony. 2nd concert, II season; 2nd concert, III season; 3rd concert, V season; 2nd concert, X season; 3rd concert, XII season

Beethoven - - Sixth (Pastoral) Symphony. 4th concert, V season; 2nd concert, X season; 5th concert, XI season
Seventh Symphony. 4th concert, I season; 3rd concert, II season; 7th concert, XI season; 6th concert, XIII season
Eighth Symphony. 4th concert, II season; 7th concert, XI season; 5th concert, XII season
Ninth (Choral) Symphony. 6th concert, VI season; 2nd concert, VII season; 4th concert, XII season
Overture to "Egmont." 2nd concert, I season; 5th concert, II season
Overture for "Consecration of the House." 3rd concert, I season; 1st concert, III season; 1st concert, V season; 4th concert, VI season; 3rd concert, VIII season; 8th concert, IX season; 6th concert, XIV season
Overture to "Leonora," Nos. 2 and 3 (in same Concert). 7th concert, IV season; 3rd concert, VII season; 1st concert, XIII season
Overture, "Fidelio." 8th concert, IX season; 6th concert, XII season; 7th concert, XIV season
Overture to "Coriolanus." 1st concert, I season; 3rd concert, XII season; 5th concert, XIV season
Overture to "Prometheus." 1st concert, XI season
Pianoforte Concerto in E flat. 2nd concert, I season; 2nd concert, X season; 8th concert, XIII season
Pianoforte Concerto in C minor. 1st concert, VII season; 3rd concert, XIII season
Pianoforte Concerto in G major. 8th concert, IX season; 7th concert, XII season
Pianoforte Concerto in C major. 4th concert, IX season
Violin Concerto, Op. 61. 8th concert, IV season; 7th concert, XI season; 3rd concert, XIV season
Triple Concerto for Pianoforte, Violin, and Violoncello. 5th concert, VI season; 6th concert, XI season
Fantasia for Pianoforte, Chorus, and Orchestra. 6th concert, II season; 2nd concert, VII season; 1st concert, VIII season
"Becalmed Sea and Prosperous Voyage." 4th concert, VII season
Grande Fugue, in B flat, for Strings. 4th concert, VII season
Missa Solemnis. 4th concert, VII season; 1st concert, VIII season

Berlioz - - Overture to "King Lear." 2nd concert, III season
"Scène d'Amour" from "Romeo and Juliet." 2nd concert, III season

Borodin - - Polovet's March. 1st concert, X season

Brahms - - First Symphony. 1st concert, IX season; 2nd concert, XI season
Second Symphony. 2nd concert, IX season; 3rd concert, XIII season
Third Symphony. 1st concert, V season; 2nd concert, VI season; 5th concert, IX season
Fourth Symphony. 1st concert, II season; 6th concert, III season; 4th concert, VI season; 6th concert, IX season
Pianoforte Concerto in B flat. 4th concert, I season; 1st concert, VI season; 6th concert, VIII season
Pianoforte Concerto in D minor. 6th concert, VIII season
Violin Concerto. 6th concert, V season; 5th concert, VII season; 8th concert, XII season
Double Concerto for Violin and Violoncello, Op. 102. 8th concert, IV season; 7th concert, IX season

Brahms - - Tragic Overture. 3rd concert, I season; 6th concert, II season; 4th concert, IV season; 1st concert, X season; 3rd concert, XI season
Academic Overture. 2nd concert, XI season
Variations on a Theme by Haydn. 1st concert, I season; 5th concert, V season; 4th concert, XIII season
Rhapsody for Alto Solo, Male Chorus, and Orchestra. 4th concert, II season
Hungarian Dances (Bk. IV), orchestrated by Dvorák. 1st concert, IV season; 6th concert, IV season; 6th concert, V season; 2nd concert, VI season; 3rd concert, IX season
"Requiem." 6th concert, X season
Song of Destiny (Schicksalslied), for Chorus and Orchestra, Op. 53. 6th concert, XIV season
Songs with Orchestra—"Auf dem Kirchhofe," Op. 105, No. 4; "Immer leiser wird mein Schlummer," Op. 105, No. 2 (orchestrated by Max Reger). 7th concert, XIV season

Bruch - - Ave Maria, for Soprano and Orchestra. 2nd concert, VI season
Violin Concerto in G minor. 5th concert, V season

Bruckner - - Symphony No 6. 8th concert, XIII season
Symphony No. 4 (Romantic). 8th concert, XIV season

Bryson (*Ernest*) - Song Cycle from "A Last Harvest." 2nd concert, XII season

Chopin - - Larghetto from Pianoforte Concerto in E minor. 5th concert, III season
Concerto in F minor for Pianoforte and Orchestra. 5th concert, VII season; 2nd concert, XIV season

Debussy - - "The Blessed Damozel," for Soprano, Mezzo-Soprano, Female Chorus, and Orchestra. 4th concert, VI season
Two Nocturnes. 5th concert, IX season; 7th concert, IX season
Prelude for "L'après-midi d'un Faun." 7th concert, XIII season

Delius - - Violin Concerto. 4th concert, VIII season
Double Concerto for Violin and Violoncello. 7th concert, IX season
Violoncello Concerto. 7th concert, XIII season

Dittersdorf - Symphony, "The Fall of Phaëton." 3rd concert, IV season

Dohnanyi - - Variations on a Theme of Childhood. 6th concert, VIII season

Dunhill - - Three Songs with Orchestra. 1st concert, I season

Dvorák - - First Symphony in D major 1st concert, III season; 3rd concert, VI season
Second Symphony in D minor. 2nd concert, V season; 4th concert, XIII season
Third Symphony, in F major, Op. 76. 7th concert, XIV season
"New World" Symphony. 8th concert, XII season
Concerto for Violoncello, Op 104. 6th concert, IV season; 3rd concert, VIII season; 3rd concert, XI season
Symphonic Variations, Op. 78. 8th concert, IV season; 2nd concert, XI season; 2nd concert, XIV season
Scherzo Capriccioso, Op. 66. 6th concert, V season; 5th concert, XI season; 3rd concert, XIII season
Slavonic Rhapsody in D, Op. 45, No. 1. 3rd concert, VIII season, 2nd concert, XI season; 1st concert, XIV season
Slavonic Rhapsody in A flat, Op. 45, No. 3. 3rd concert, XIV season
Hungarian Dances, see *Brahms*

Elgar - - "Enigma" Variations, 1st concert, II season; 7th concert, III season; 8th concert, XIV season
Violin Concerto. 4th concert, V season; 5th concert, X season
Concerto for Violoncello. 6th concert, VII season
Marches, "Pomp and Circumstance," Nos. 1 and 2
Overture, "Cockaigne." 7th concert, X season

Franck (*César*) - Variations for Pianoforte and Orchestra. 7th concert, III season

Glazounow - Preamble, Pas d'Action, Marionettes, and Mazurka, from Scènes de Ballet. 1st concert, VII season
Scène Dansante. 2nd concert, IX season

Gluck - - Recit. and Aria, "O toi qui prolongeas mes jours" (from "Iphigenia in Tauris"). 5th concert, IX season; 4th concert, XIV season
Recit. and Aria, "Che farò" (from Orfeo"). 4th concert, IV season

Handel - - Aria, "Where'er you walk," from "Semele." 1st concert, I season
Aria from "Teseo" ("Vieni torna"). 4th concert, VI season
Organ Concerto, Op. 7, No. 1. 4th concert, XI season

Haydn - - Symphony (Salamon No. 3) in E flat. 2nd concert, II season
Symphony (Salamon N. 12) in B flat. 2nd concert, V season
Oxford Symphony. 4th concert, II season
Symphony in D (Salamon No. 2). 2nd concert, IX season
Symphony in B flat (Salamon No 8). 3rd concert, IX season
Symphony in C minor (Salamon No. 5). 3rd concert, X season
Symphony in G major (Salamon No. 5, "The Surprise"). 6th concert, XII season
Symphony in G (Salamon No. 11). 3rd concert, XI season
Symphony in D (London No. 11). 4th concert, XI season
Symphony in C major, No 82 (*L'Ours*). 1st concert, XIII season
Concerto in D major for Violoncello and Orchestra. 7th concert, XIII season
Symphony in E flat, Salamon No. 1 (with Drum-Roll). 1st concert, XIV season
Symphony in D major (Salamon No. 10). 2nd concert, XIV season
Symphony in G major, No. 88. 4th concert, XIV season

Hely-Hutchinson - Variations, Intermezzo, Scherzo, and Finale. 5th concert, XII season

Holst - - "The Hymn of Jesus" for Double Chorus, Semi-Chorus, and Orchestra. 5th and 6th concerts, VI season
Fugal Overture. 6th concert, VIII season; 1st concert, XI season
Orchestral Suite, "Beni Mora." 1st concert, X season
St Paul's Suite for Strings. 1st concert, XI season
Fugul Concerto. 1st concert, XI season
Ballet Music from "The Perfect Fool." 1st concert, XI season
"Ode to a Grecian Urn" (from Choral Symphony). 1st concert, XI season

Joachim - - Variations for Violin and Orchestra. 5th concert, IV season
Marfa's Soliloquy, from Schiller's unfinished Drama "Demetrius," set for Mezzo-Soprano and Orchestra, Op. 14. 7th concert, XIV season

Kelly (*F. S.*) - Serenade for Flute and Small Orchestra. 3rd concert, V season
Elegy for Strings (in memory of Rupert Brooke). 3rd concert, V season

Lalo - Andante and Finale from "Symphonie Espagnole." 3rd concert, IX season

Mahler - - Kinder-Totenlieder. 2nd concert, IX season

M'Ewen (J. B.) - Grey Galloway, a Border Ballad for full Orchestra. 7th concert, XIV season

Mendelssohn - Overture, "Hebrides." 3rd concert, II season; 1st concert, IX serson

Overture, "Calm Sea and Prosperous Voyage." 5th concert, VI season

Overture, "A Midsummer Night's Dream." 3rd concert, IX season

Scherzo for Orchestra (after the Octet). 2nd concert, IV season; 1st concert, VI season; 3rd concert, VIII season; 5th concert, IX season; 3rd concert, XI season; 3rd concert, X V season

Violin Concerto. 6th concert, V season

Italian Symphony, in A major, Op. 90. 5th concert, XIV season

Moussorgsky - Peasant's Cradle Song. 7th concert, III season

Mozart - - Symphony in E flat. 3rd concert, III season; 5th concert, VIII season

Symphony in G minor. 3rd concert, I season; 5th concert, III season; 5th concert, VIII season; 6th concert, XIV season

Symphony in C major. 2nd concert, I season; 7th concert, III season; 5th concert, VIII season; 7th concert, XIII season

Symphony in C major, No. 36 (Köchel's Catalogue 425). 1st concert, XII season

Symphony in C major (Köchel 338). 5th concert, XII season

Concertante Symphony for Violin and Viola with Orchestra. 6th concert, XIII season

Pianoforte Concerto in A major (Köchel's Catalogue 414). 2nd concert, II season

Pianoforte Concerto in A major (Köchel 488). 5th concert, II season

Pianoforte Concerto in C minor (Köchel 491). 3rd concert, II season; 6th concert, X season

Pianoforte Concerto in G major (Köchel 453). 1st concert, IX season

Pianoforte Concerto in B flat major (Köchel's Catalogue 450). 3rd concert, XII season

Violin Concerto in A major (Köchel 219). 5th concert, IV season

Adagio in E for Violin and Orchestra. 3rd concert, VII season

Clarinet Concerto (Köchel 662). 3rd concert, IV season; 2nd concert, VI season

Flute Concerto in D major. 1st concert, III season

Flute Concerto in G major. 7th concert, IV season; 2nd concert, VIII season

Andante for Flute and Orchestra. 3rd concert, V season; 4th concert, X season

Concerto for Flute and Harp. 6th concert, IX season

Horn Concerto No. 3. 5th concert, XI season

Horn Concerto No. 4. 7th concert, XII season

Overture to "The Impresario." 4th concert, I season; 3rd concert, VI season; 7th concert, IX season

Overture to "The Magic Flute." 6th concert, VI season; 5th concert, VII season; 5th concert, XIII season

Overture, "La Clemenza di Tito." 4th concert, X season; 3rd concert, XIV season

Mozart - - Overture, "Le Nozze di Figaro." 7th concert, XII season
Three Sets of Orchestral Dances. 4th concert, I season; 4th and 5th concerts, II season
Aria from "The Seraglio." 2nd concert, II season
Aria, "Un' aura amorosa," from "Cosi fan tutti." 3rd concert, III season
Aria (with Violin Obligato), "Non temer," from "Idomeneo." 8th concert, IV season
Haffner Serenade in D major (Köchel's Catalogue No. 250). 5th concert, XIV season

Nardini - - Concerto for Violin and Orchestra. 3rd concert, VII season

Parry - - Variations for Orchestra. 3rd concert, III season; 1st concert, IX season

"Blest Pair of Sirens," for Chorus and Orchestra. 5th concert, VI season; 4th concert, XII season

Powell, John - Rhapsodie Négre for Pianoforte and Orchestra. 3rd concert, XIII season

Ravel - - Suite, "Ma Mère l'Oye." 7th concert, XII season

General Reid - Three Marches and Six Sonatas. (One each season at a February concert)

Respighi - - Concerto Gregoriano, for Violin. 3rd concert, XIV season

Rimsky-Korsakoff - "Conte Féerique" for Orchestra. 1st concert, IV season; 3rd concert, V season; 2nd concert, VIII season
"Sadko," Symphonic Tableau. 6th concert, IX season
The Song of Lehl. 7th concert, III season
Song, "Aller au bois" (from "The Snow Maiden"). 5th concert, IX season

Roentgen - - Triple Concerto for Violin, Viola, and Violoncello, with String Orchestra. 3rd concert, VII season
Old Netherland Suite for Orchestra. 8th concert, XII season
Two Concertstücke for Pianoforte and Orchestra. 8th concert, XIV season

Saint-Saëns - "Phaëton" (Symphonic Poem for Orchestra). 3rd concert, IV season
Pianoforte Concerto in C minor. 1st concert, V season
Violoncello Concerto, Op. 33. 3rd concert, XI season
"Le Rouet d'Omphale." 7th Concert, XII season

Schmidt - - Concertante Variations for Pianoforte, with Orchestral Accompaniment. 1st concert, XII season

Schubert - - Unfinished Symphony. 3rd concert, I season; 4th concert, VIII season; 4th concert, IX season
Symphony in C major. 5th concert, III season; 4th concert, IV season; 5th concert, X season
Symphony in C major, orchestrated by Joachim. From the Grand Duo, Op. 140. 2nd concert, XIII season
Symphony in B flat. 4th concert, XI season
Overture, "The Faithful Sentinel." 8th concert, XIII season
Overture, "Die Weiberverschwörung." 2nd concert, XIII season
Polonaise in F major. 2nd concert, XIII season
Entr'acte in B minor and Ballet in G major from "Rosamunde"
March in E major. 2nd concert, XIII season

Schubert - - Fantasia ("The Wanderer"), arranged for Pianoforte and Orchestra by Liszt. 2nd concert, XIII season
Song with Orchestra, "Erlkönig," Op. 1 (Orchestrated by Liszt). 7th concert, XIV season

Schumann - Symphony in D minor (earlier version of 1841), first performance in Great Britain. 1st concert, VI season
Symphony, No. 3, in E flat. 4th concert, VIII season
Pianoforte Concerto in A minor. 1st concert, IV season
Overture to "Manfred." 3rd concert, IV season; 8th concert, XII season
Violoncello Concerto in A major. 3rd concert, X season
Introduction and Allegro Appassionata for Pianoforte and Orchestra. 3rd concert, XII season
Concerto for Four Horns and Full Orchestra. 6th concert, XIII season

Sibelius - - Violin Concerto. 3rd concert, IX season
Fifth Symphony. 1st concert, X season
Third Symphony. 7th concert, XII season

Sinigaglia - - Overture, "Le Baruffe Chiozzotte." 1st concert, VI season; 5th concert, X season
Rapsodia Piemontese for Violin and Orchestra. 3rd concert, XII season

Smyth (Ethel) - Concerto for Violin, Horn, and Orchestra. 6th concert, XII season
Orchestral Prelude—"On the Cliffs of Carnwall." 6th concert, XII season
Two Choruses—"Sleepless Dreams," "Hey Nonny No." 6th concert, XII season
Mass in D. 5th concert, XIII season

Smetana - - Overture, "The Bartered Bride." 2nd concert, XII season; 4th concert, XIII season

Somervell - - "Normandy," Variations for Pianoforte and Orchestra. 6th concert, II season; 5th concert, XIII season; 2nd concert, XIV season

Spohr - - Scena Cantante for Violin and Orchestra. 4th concert, VIII season; 8th concert, XII season

Stanford - - Clarinet Concerto. 3rd concert, IV season

Strauss - - Tone Poem, "Don Juan." 1st concert, XII season
Parergon to the *Sinfonia Domestica* for Pianoforte and Orchestra. 1st concert, XII season

Tchaikovsky - Pathetic Symphony. 4th concert, III season; 1st concert, XIII season; 4th concert, XIV season

Torre, P. Della - Overture, "Virgil." 6th concert, IX season

Tovey, D. F. - Pianoforte Concerto in A major. 6th concert, III season; 4th concert, IX season; 1st concert, XIV season
Canzona Dorica for Orchestra. 1st concert, VII season
Phaedra's Incantation from "The Bride of Dionysus." 6th concert, VII season
Scene from Act III of "The Bride of Dionysus." 2nd concert, V season
Symphony in D major. 7th concert, X season

Tscherepnine - Prelude to "La Princess Lointaine," Op. 4. 1st concert, V season

Vaughan-Williams, R. Pastoral Symphony. 5th concert, XI season

Verdi - - Requiem. 6th concert, XI season

Scena from Act III of "Otello" (The Willow Song). 4th concert, XIV season

Voormolen, A. - Overture, "Baron Hop." 7th concert, XIV season

Wagner - - Faust Overture. 2nd concert, II season; 2nd concert, IV season; 4th concert, XII season

Siegfried Idyll. 1st concert, III season; 4th concert, IV season; 3rd concert, X season; 1st concert, XIII season

Lohengrin's Narrative. 3rd concert, III season

Prelude to Act III of Tannhäuser (in the Original Version). 2nd concert, XII season

Prelude to "Tristan and Isolde." 5th concert, V season; 5th concert, XI season

Prelude to "The Mastersingers." 6th concert, VII season; 7th concert, IX season; 2nd concert, XII season; 1st concert, XIV season

Introduction to Act III, "Dance of Apprentices," and "The Mastersingers' Procession" (*Die Meistersinger*). 1st concert, X season

Walther's Prize Song, "The Meistersingers." 2nd concert, XII season

Weber - - Overture to "The Ruler of the Spirits," 5th concert, IV season; 5th concert, IX season; 4th concert, XIV season

Overture to "Euryanthe." 6th concert, III season; 4th concert, V season; 5th concert, VII season; 4th concert, XIII season

Overture to "Oberon." 1st concert, II season; 6th concert VII season

Overture, "Der Freischütz." 7th concert, XIII season

Whyte, Ian - Overture to "Comala." 1st concert, XIV season

THE REID SYMPHONY ORCHESTRA—Season 1929-30.

1st Violin

W. Watt Jupp, *Leader*
J. M. Begbie
K. Anderson
Miss Cruickshank
Miss Clark
P. Reilly
Miss Gavine
Miss H. Young.
Mrs Normand
Mrs Anderson
Miss Mudie
W. H. Robinson

2nd Violin

Mrs Waterhouse
Mrs Bevan
Mrs Henderson
Miss D. Cruikshank
Miss MacIntosh
Mrs Couling
P. J. Reilly
Miss Burnett
Miss Fraser
Miss Inglis
Mrs Wilford
Miss Steele

Viola

John Fairbairn
Colin M'Kenzie
H. Riley
Miss Mackie
Miss Hunter
Miss Ludwig

'Cello

Miss Waddell
J. Blazer
Miss Godfrey
Miss Thomson
Miss Muriel Mackie
Miss Gregorson

Bass

E. Kenyon
J. Boyd
J. Overend
F. Ainley
O. Ainley

Flute

M. Knight
D. Wilkie

Oboe

W. Cameron
B. Small

Clarinet

A. Mortimer
A. Taylor

Bassoon

S. Arthur
E. F. Worsley

Horn

W. Worsley
F. W. Ladley
D. Harris
L. Higgs

Trumpet

A. Lockwood
A. Norris

Trombone

T. C. Miller
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Tuba

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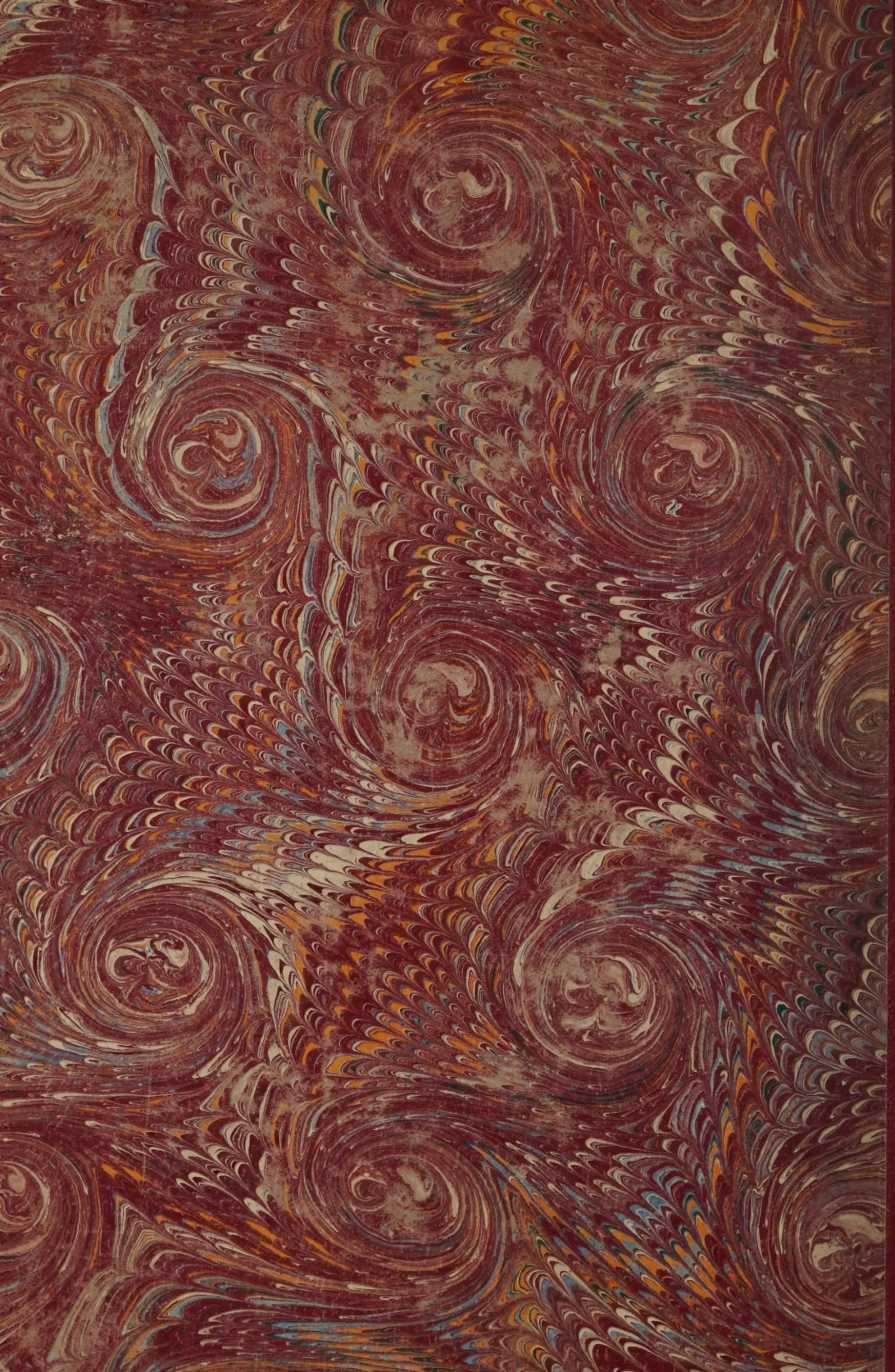
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